DANCE

UST 1942

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Letters to the Editor

To the Editor:

Our pioneer woman of 1942 is not one woman but many. She is called upon in this new world war to act as dietician, nurse and morale booster to her husband, children and community. Awakened out of her passive lethargy which peacetime permitted into a sudden illumination of the demands of the wife and mother during a war, she is faced with the task of acquiring hastily much knowledge and too, the alertness of mind and body with which to apply this knowledge. In short, she must sharpen her mind, spirit and body.

This revelation prompted me, a wife and mother of two small children, to immediately join a first aid class and following that a nutrition class, after the outbreak of war. I also volunteered enthusiastically to sell war bonds and stamps a few hours weekly. So much for the mind and spirit. The body seemed to have to take care of itself, this being due to the fact that any sports participated in would be felt as added expense to an already strained wartime budget.

Much to my delight, however, I came across an article introducing the new Physical Fitness movement, started by the OC with Charla Lewis at the head. Miss Lew upon my inquiry told me of a man, name one Ben Sommers of Capezio, who is spiri enough to wholly enlist his aid in this dri by marshaling the services of the finest dan teachers to any and all women who desire take advantage of the opportunity to ke physically fit.

I, for one, am trying to assemble a gro of Brooklyn women to enjoy together t benefits of rhythmic exercise, or vario types of dancing to suit their individu preferences.

I am sincerely confident that our Amer can mother will be a far better mother to her children, a more suitable companion to her husband, and a greater boon to her community if she allows herself the few hours it requires weekly to get out of the rut and into the steady stream of life, which she should be in, and not merely to sit back on the banks and be an observer.

Yours sincerely,
Rosalyn Stewart,
Brooklyn, N. Y.

Notes from the Field...

Physical Fitness Demonstrations At Brighton Beach

War and wartime limitations have shut up tight the year-to-year activities at New York's crowded beaches. Down at Brighton Beach, Brooklyn, N. Y. you will find one of the few remaining spots which still has a programme for those who come to relax on the sands. In this spot, out of the former nineteen activities, only three have been retained and of these one, and the important one, is dance activity under the direction of the well known Muriel Welk, whose name is a popular one and has been for many years at nearby Manhattan Beach, also shut down. Miss Welk has designed a programme to reach all ages and conditions in the name of physical fitness and she can be seen daily at Brighton directing interested groups of men and women who need and want this new vital form of physical activity. Her success can be gauged by the increasing size of her classes since their inception in June. Miss Welk will be remembered as the originator of the popular *American Way* ballroom dance of two years ago.

* * *

From Exercise To Dance-Consciousness

Out of the total enrollment in the exercise and relaxation classes at the Mikhail Mordkin school in New York, the first in the country to inaugurate such classes for war workers, one third re-enrolled this time as dance pupils. This is the answer to those who wondered what interest the layman could possibly take in dance lessons from casual indulgence in fitness and health courses.

* * *

Relax!

The New York Daily News of Sunday, July 12, carried a full page spread of photos of some authorities on fitness and health through exercise who had appeared in the day-time demonstrations at the Dance Profession Victory Ball. Steffi Nossen, Sonia Serova, Sara Mildred Strauss and Albert Butler are seen demonstrating exercises which relieve tension and tired muscles of workers in war industries. Fatigue, farewell!

* * *

Posthumous

Perhaps a bit belated but just as interesting is the news that in Chicago during the drive for funds for the Victory Ball to go to Navy Relief, four night spots dedicated receipts from one evening's dances to the

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Tamara Chapman, young pupil of Marie Bollinger of Toledo, Ohio, in her part of the Sugar-Plum Fairy in Casse Noisette.

affair. These places are: Rhumba Casino, L'Aiglon, Villa Moderne and Blackhawk. Bravo!

* * *

Studio To Barracks

Billy Nation, Vice-president of the Texas Association of Dance Teachers, closed up his studio here in Lubbock, in June, suspended classes for the duration and reported for duty with the United States Army Air Corps. He is now stationed at Sheppard Field Texas, where he is a member of the permanent staff of the 407th Technical School Squadron.

Nation has been drafted into the squadron entertainment committee and is now rehearsing a group of fellow soldiers in dance routines for a show which will celebrate the anniversary of the Squadron's organization. He will dance a solo ballet number in the show.

Nation is maintaining his membership in the Texas Association, as well as in the D.M.A. and the C.N.A.D.M. and says he will be ready to start work with a new class the day after America wins the war . . .

* * *

Minute Man For Victory

Albert Butler, an authority on the development of physical fitness through social dancing, has the distinction of being the first dance teacher in the country to appear before the movie camera for the Treasury Department as a Minute Man for Victory. This short, soon to be released, carries a message to the public on buying War Bonds. "One of our most important obligations these days," says Mr. Butler in his screen talk, "is keeping fit. We should utilize to the full the health benefits of our sports and recreations An occasional game of golf . . fine . . . a vigorous daily walk . . . and don't forget that dancing, one of the most popular diversions of the boys in uniform, is not only relaxing, but a definite health builder.

"We must keep in fine shape, to gear our production to the highest peak until this war is won. Wartime rationing will actually help. Less sugar is cutting down waistlines. Rubber and gas restrictions will make us more alive and vital . . . and while these things build health, they will also save you money, which you can add to your investments in War Bonds.

"You know—we've just got to back up our fighting boys with the biggest purchases of War Bonds we can possibly make. They are talking about 10% of our income. How about using that as a starter, instead of a maximum!"

Josephine Butler also appears with him in this short Minute Man movie.

* * *

Don't forget the dates

September 8, 9, 10, 11, 1942

19th annual convention

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★ Norma Boone Dow	★ Jean Paige	★ Viola Breiding Hoye
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For further information write Sec'y-Treas. Hazel Boone, 1126 Boylston St., Boston, Mass., or Chairman, Lillafrances Viles, 5 Warren Ave., Hyde Park, Mass.

ORGANIZATIONS

D.M.A.

The Terminology Committee of the D.M.A. proves that it has had a very active season. Its chairwoman, Mary O'Moore, goes before the convention this month to speak on the work done by her committee, very creditable work to judge from the results, the newest, most uniform and standardized terminology for the use of the dance teacher to date. There has been nothing to equal this work in the past, and teachers have keenly felt the need for just such a uniform terminology, especially noticeable when teachers convene as they do every summer for new work. Miss O'Moore's committee has compiled a report on ballet, ballroom, acrobatic and tap, the four subjects which she considers need such a terminology.

To illustrate the confusion which can arise in teaching ballet, for example, recall the story of the not quite articulate newcomer to these shores who pronounced *chenèe* with a heavy g sound, and whose hearers assumed this was meant to be *Genee,* and who forever after pronounced it as such.

The names of the committee are as follows:

On Ballet: Hilda Butsova, Margit & Ivan Tarasoff, Nadia Gueral, Maria Yurieva,

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On Tap: William Pillich, Nellie Cook, Marguerite Reynolds, Jack King, Johnny Mattison.

On Ballroom: A. J. Weber, Oscar Duryea, Evelyn Boardman, Herbert Lee, Franklyn Oakley, Lawrence Hostetler, Clara I. Austin, Thomas E. Parson.

On Acrobatics: Lou Wills, Cedric Lindsay, Naomi Gilooly, James Donnelly, Johnny Plaza.

Miss O'Moore was the coordinator on all four committees.

Mme. Butsova, of the ballet standardization committee will lecture before the convention this month on ballet terminology.

D.T.B.A. • • •

The Dance Teachers' Business Ass'n. held its ninth annual Normal session at the Norma Gould studios in Los Angeles, Cal, on August 8 and 9. Gladys Gartman, Normal School principal and her committee, assembled a distinguished faculty. The days were divided into two parts, mornings covering Stage Dancing, afternoons Ballroom Dancing. The faculty in Stage Dancing consisted of Arnold Tamon, Marie Kay, Dorothy Lyndall, Johnny Boyce, Willie Covan and Antonio Triana. The Ballroom faculty: Billie Bell, Dan Wallace, Einar Nordland, Elisa Ryan and Miss Virginia, Andre de Beck and Mary Armour.

• • •

Dancing Teachers Club Of Boston

This organization announces its 19th annual convention for September 8, 9, 10 and 11 at the Bradford Hotel, Boston, Mass. with an outstanding faculty presenting novel and usable material. Its chairwoman, Lillafrances Viles, announces that her convention committee has selected the following teachers:

Jack Dayton, Muriel Stuart, Berenice Holmes, in tap and ballet; DeRevuelta and Don Sawyer, in ballroom, with round table discussions to be led by Mrs. Anna M. Greene, president of the D.M.A.; other ballroom work to be presented by the Misses Ruth I. Byrne, Christine MacAnnanny, Russell Curry, Jean Paige; Acrobatic specialties will be offered by the Gilooly sisters, Ethlynd and Naomi; Norma Boone Dow will be in charge of musical comedy and children's work, assisted by Helen M. Whitten, Kay Pope, the Gingras sisters and Viola Brieding Hoye; Vonn Hamilton, who is attached to Tamiment Camp in Tamiment, Pa. this summer as choreographer and dancer, will head the character and pantomime departments. An innovation this year will be a special volunteer period to be held during the convention evening hours on Tuesday, September 8. The annual banquet, entertainment and dance will take place September 10 in the lobby salon of the Hotel Bradford, and special floorshow gleaned from the vaudeville and night club belt will be presented. Officers of the Boston club and parent body will appear, as will Mrs. Viles Wyman, founder and first president of the Dancing Teachers Club of Boston, and respected dean of the American dance teachers' profession.

C.D.C. • • •

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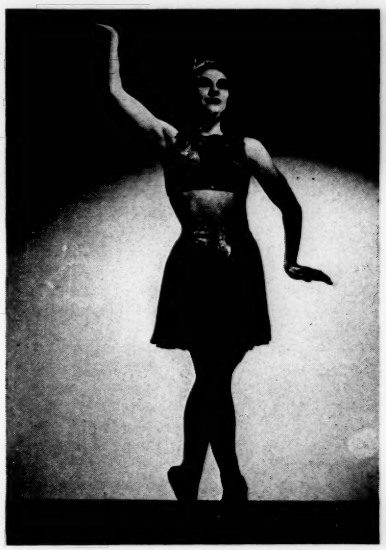

photo: William Stone

Lillian Moore, prima ballerina and ballet mistress of the Cincinnati Zoo Opera, in her solo in Aida.

dance symposium for students of high schools, colleges and universities of Chicago and near Chicago at the J. Sterling Morton High School in Cicero, early this summer. The symposium was organized by Adele Novotny, educational chairman of the C.D.C. and included the following activities:

a. Two lessons in modern dance by Theodora Burch of the Marshall High School of Chicago, and Katherine Manning of the University of Chicago.
b. A dance demonstration and program of dances by Katherine Manning and group.
c. A program of dance compositions by:
Morton High School, Cicero, directed by Betty R. Last and Miss Novotny.
Phillips High School, Chicago, directed by Roselle Laws.
Marshall High School, Chicago, directed by Theodora Burch.
Northwestern University, directed by Janet Nash.
Downers Grove Group, directed by Mildred Zook.

Other groups which attended were Herzl Jr. College, Oak Park High School, Wells High School, Wilson Jr. College, Burnham School and West Side Y.W.C.A.

* * *

Minneapolis Modern Dance Center

Gertrude L. Lippincott, director of the Minneapolis Modern Dance Center will teach a group of girls at the B. F. Nelson Community House this summer, as part of the Volunteer Service Bureau's work on the Defense Council in Minneapolis. The Center's plans for the summer also include a dance camp for a week's period to be held somewhere in Minnesota or Wisconsin.

C.N.A.D.M. * * *

The Congress Hotel in Chicago will be the setting for the two week Normal School course and one week convention of the Chicago National Association of Dancing Masters. The Normal School begins August 10 and ends August 22. The Convention, which will be held in the Gold Room of the Congress Hotel, runs from August 23-29. Members, non-members, assistants and students over sixteen years of age are eligible for enrollment. There will be six days of work each week, and seven hours each day. The extra-curricular events of convention week promise very well, ending up with a banquet and grand ball on August 27, the installation of officers for the new term on the 28th and a farewell party on the 29th.

The faculty assembled by the C.N.A.D.M. is a long and distinguished one. It reads, as follows:

Sonia Serova—Children's Work
Muriel Stuart—Ballet
Don Sawyer—Ballroom
Dorothie Littlefield—Ballet
Jose Fernandez—Spanish
Leo Kehl—Tap and Novelty dances
Brownee Brown—Tap
Gretchen B. Schmaal—Novelty Baby Work
Elisa Stigler—Spanish
Edna Lucil Baum—Children's dances and Character Work
Bobbie Rivers—Tap and Novelty
Mayblossom MacDonald—Acrobatics
Billie and Earl Warmolts—Acrobatics, baton and flag work
Ermie Schultz—Children's Work
Louise Ege—Ballroom
Pearl Allen—Ballroom
Fran Scanlan—Advanced Tap
Marjorie Duckett—Novelty Children's Work
Dorothy Donelson—Novelty Line Work
Rose Lorenz—Dramatics
Gerald Cummins—Intermediate Tap
Elmer Wheatley—Children's work, intermediate and advanced tap
Forrest Thornburg—Modern
Betty Mae Harris Wells—Hawaiian
Adolph Franksen—Ballroom
John Petro—Character

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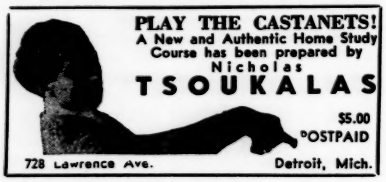

Clement Browne—Ballroom
Adeline Ott Lahrmer—Musical Comedy
Andy R. Quaid—Ballroom
Sylvester Smith—Acrobatics
James A. Rozannes—Acrobatics

* * *

Scholarship Awards By School Of American Ballet

Five students of the School of American Ballet received scholarship awards for the best work done in the past school year. The awards were given to the following students in each of the school's five divisions:

Professional Division: to Beatrice Tompkins, Scarsdale, N. Y.
Advanced Division: Lillian Lanes, New York City.
Intermediate Division: Eleanore Miller, Bronx, N. Y.
Beginner's Division: Ruth Salomon, Brooklyn, N. Y.
Children's Division: Elen Bailyn, Weehawken, N. J.

The winners were selected on June 26 by Lincoln Kirstein, director of the school, and by the members of its permanent faculty: George Balanchine, Kyra Blanc, Anatole Obukhoff, Muriel Stuart, and Pierre Vladimiroff.

In making the awards the following points were taken into consideration: General appearance and natural talent; quality of work and progress in the past school year; potential qualities that can be developed.

The scholarships extend from September, 1942 to June, 1943.

* * *

Morale Building In Girls' College

For physical fitness, for morale building, and for fun, Christian College of Columbia, Mo. instituted a new program in the dance for its students this semester. Fern Morrison, a former Ziegfield girl, saw immediately the place of dance in the war time programme of a girls' school.

Christian College girls abandoned their social clubs when the United States entered the war and spent that time attending defense classes in first aid, home nursing, and other related subjects. They also added two extra hours of physical education to their usual courses.

As her new dance classes began to fill, Miss Morrison set up a constructive course which fit her students for entertaining and teaching in army camps and home communities.

A troupe of Christian College dancers were the first amateur entertainers to go into an army camp and entertain when they made a hundred mile trip into the barren Ozarks to give a variety show at Fort Leonard Wood. Morale building through college dance classes proved a success when the soldiers occupied every available chair, bench and table, and some even hung from the rafters in the barnlike service clubs. They were delighted with the young dancers, took them on a tour of the fort, entertained them at mess, and got in a little social dancing with them after their shows.

Finally, during the first week in May, Miss Morrison's defense dancers gave an original ballet before a backdrop painted by another faculty member, Ellen McQuarie. Girls who had never before been interested in modern dancing learned enormously the stage technique of the ballet, and they realized the tingling healthful feeling that comes from interpreting a story through body movement. The theme of the ballet was "world without end." This showed the woman through war and peace; joy and sorrow; love and hate. The philosophy of this choreography helped to clear the confused minds of the young dancers.

Christian College has found that the arts do not give way to stark realism in war time. It is through the arts that these girls have found healthful living, a way to build morale, a knowledge of the near-professional stage, and sound perspective for the duration.

* * *

Down Under

It is cheering to receive a note of optimistic and unflagging dance activity in places as far away as South Africa. There comes a missive from Jose Stuart-Bertram, of Springs Transvaal, S. Africa, that things are humming down under, and that she is to go to Lourenco Marques in October, to defend her championship in Hawaiian dancing, in which she was the winner last year. These people are closer to battle lines than we in the States, but never is dance neglected by them.

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For V In Syracuse, N. Y.

Ninita Johns and Margaret A. Read of Syracuse, N. Y. have been in charge of a recreational project for enlisted men at a local American Legion clubhouse. They have been teaching the soldiers and their partners dances, games and have made a great success out of the venture, to judge from the reception the men give their appearances.

* * *

Duval Recital In Philadelphia

An ensemble from the New York schools of Mme. Duval appeared with great success at the Town Hall in Philadelphia in May. Their spirited *Tarantella* was the outstanding number on a varied and interesting programme.

* * *

Reception In Dallas

Sam Bernard, state representative for the C.N.A.D.M. entertained on July 14 at his new Young Street studio, making awards to oldest pupils for merit, on this his silver anniversary of twenty-five continuous years of teaching in Dallas. Mr. Bernard is teacher of ballroom dancing for the local U.S.O. volunteer service and Chairman of the Entertainment Committee of the American Legion Oak Cliff Post 275. The programme included a tango and exhibition waltz by Mr. and Mrs. Bernard, musical numbers by the Reed Sisters, accordion numbers by Ena Shumaker and a dance by Louise Jones, recently of the Earl Carroll show.

PROMINENT DANCE STUDIOS

Alexandra Danilova in her dressing room at the Stadium, between ballets, amuses herself by playing The Clock, a Russian form of Solitaire.

Marmein In Manomet

Miriam Marmein and her summer company of dance mimes presented a programme of dance comedies and spectacular numbers under the auspices of the Red Cross at Camp Edwards on July 15, and a similar programme at the Marmein Dance Theater at Manomet, Mass. on July 24.

Members of the concert group participating were Gladys Kern, Betty Grimmesisen, Patricia Petremont, Elaine Lee, Eleanor de Grange, Sylvia O'Neill, Barbara MacKenzie and others.

Miss Marmein was seen in her cartoon of *La Ballerine, Garcon, Prima Donna, Get Your Man,* 1892 *version, But a Woman's Work, Pierrot Encounters the Doctor, His Maiden Voyage* and others.

Another programme was given at Camp Edwards on August 5. The Marmein Manomet school reports registration to capacity.

* * *

Life Begins At 8:15

The Vera Liebau Institute of Dance Arts in Pittsburgh, Pa. offered its extraordinary 17th annual production at the Nixon Theatre on June 15. It bore the unusual title *Life Begins at* 8:15. The show was written, staged and produced by Vera Liebau, choreography by the entire staff of the school and music by Eddie Weitz and his Pennsylvanians.

* * *

Dance Calendar

Leo Kehl presented his 62nd annual dance recital at the Wisconsin Union Theatre on June 18. The show was entitled *Dance Calendar* and its parts were ingeniously divided into the months of the year from January to December. Mr. Kehl is the national president of the C.N.A.D.M. and the president of the Wisconsin Club of the D.M.A.

* * *

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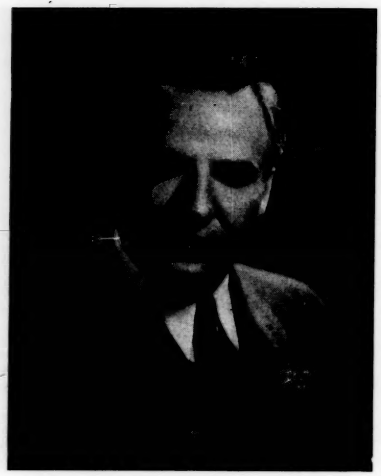


A Publisher's Half-Year Mark

Last month I passed my half year mark as your publisher. It has been a half year of effort and some struggle, all uphill. The road ahead somehow does not seem so rocky in view of the rising tide of recognition of our work on DANCE Magazine, and appreciation from the one source that really matters, the *reader*. Correspondence from readers in nearly every corner of the globe is the pulse which indicates rising or falling interest, and I am grateful that this pulse shows what it does today. A limited cross section of our correspondence reads as follows:

Mexico City,

Your magazine is coming along terribly well. More power to you.

Lucia Chase

* * *

Belfast, Ireland, June 29

Please accept my best wishes for the success of DANCE under your leadership. I am delighted to see this final merger and the use again of DANCE as a title.

Dorothy Norman Cropper

* * *

Georgetown, Texas

Best wishes for your continued success from a Texan reader. You do a wonderful job. Keep up the standards you are setting.

Robert Christian

* * *

Buenos Aires, Rep. Argentina

Just a few lines to express my sincere congratulations for interesting new editions of DANCE.

Teresa Alzaga

American Field Service, Cairo, Egypt

It is refreshing to see the DANCE Magazine on the newsstands. Before I came here, I was in Capetown, and ran into teachers who were buying their magazines on the newsstand. There is a good steady supply here, although the magazine is two months old when it gets here, the anticipation of the next issue is always an event in Cairo as it was in Capetown.

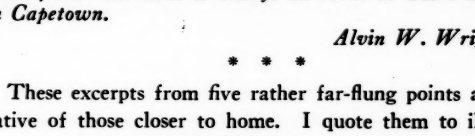
Alvin W. Wright

* * *

These excerpts from five rather far-flung points are indicative of those closer to home. I quote them to illustrate how far reaching DANCE's influence has become, even in such precarious times.

To make the monthly appearance of DANCE an event to be looked forward to is my chief object; to publish solely for reader interest, reporting news as we find it, cleaving to the truth as we see it, and striving for the best interests and progress in the dance everywhere.

In a forthcoming issue I shall elaborate on my plans to enlarge this publication and make it the outstanding journal of its kind, a magazine of which the entire profession may be proud.



Publisher

From the Theatregoers Point of View

So often you hear folks say that they don't care for this or that sort of show. If pressed for a reason you will usually find they "know what they like" which is another way of saying that they like what they know and dislike what they don't know. As a matter of fact I used to be the same way myself. I had a host of set likes and dislikes. At an early age I was an actor on the legitimate stage and for years after it comprised the beginning and the end of all entertainment as far as I was concerned. I had no interest in movies until I chanced into a Chicago moviehouse, for the lack of something better to do, one evening in 1927. I was converted. I enjoyed dancing personally but when it came to the thought of watching someone else I could not see that it had much to offer. But here again experience forced me to alter my opinion. In the early thirties, due to my love of the theatre, I joined with my friends, Michael Mordkin and Lucia Chase, in the organization of a ballet company (Now the Ballet Theatre). Almost against my will I found myself beginning to appreciate dancing, to enjoy it.

It is all a question of getting to know. Dancing has made great strides in America in the last fifteen years and each stride has been a reflection of increased public interest. Many have complained of the treatment that Hollywood accords the dance. It must be realized, however, that movies are made to make money and to make money they must sell. As the public taste and appreciation improves so do the movies. The other night I saw the movie *Ship Ahoy* in which Eleanor Powell stars. The dancing was excellent and for sheer entertainment the picture can't be beat. Dancing in the movies is distinctly improving in both quality and quantity. In this respect it is interesting to note the increasing importance that dancing is assuming all through the entertainment world. Some friends of mine were in from California last week and of all the forms of amusement that New York has to offer, the only thing they would settle for was to see the Ashburns dance at the Rainbow Grill. Today, the dancer of accomplishment and talent, regardless of his medium, is sure of an attentive, appreciative audience.

RUDOLF ORTHWINE

DANCE

VOLUME XV **august, 1942** NUMBER 9

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This month's cover: Viola Essen and Mark Platoff, recently seen at the Cocoanut Grove, are being groomed for a forthcoming musical.

photo: Constantine

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photo: Fred Fehl

Nora Kaye as the unhappy Hagar sitting on the threshold of her home when the curtain rises on Pillar of Fire.

Another Midsummer's Tale

by H. D. LORIMER

After a year of gorging upon an assortment of *chef d'oeuvres* in dance, come we to the sleepy season, when the impulse to draw up and start scattering the annual bouquets and scallions becomes too mighty to resist. We inaugurated this pretty custom last year and hope to be back for another pixie fling next year. This is obviously not the department of critical dissection. The critics have pronounced their deathless verdicts, bowed out, and retired, full of honour, to the hills and shores, in emulation of the dancers. We remain dauntlessly behind, nose to the grindstone, eyes somewhat glassy, and from us emanates Delphian murmurings at intervals.

The year's cavalcade of memories gallops obligingly round and round. It has been a meagre year from the standpoint of quantity, but a consummate year from the point of quality. War, finance (lack of it), inter-company feud, and intrigue have been our four horsemen of the Apocalypse.

Several choreographers' bright or gloomy faces loom up at us from the crowd. That Antony Tudor's leads the others will cause no astonishment to those who have seen *Pillar of Fire*. This may without trepidation or apology be classified as *the* event of the year. Such is its significance on the contemporary scene that in time we may even refer to ballet in its B.T. or before Tudor period. *Pillar of Fire,* drama of the universal struggle of the tortured human spirit, has been sufficiently thumped on its back by the press, and we can say no more than that it wreaked havoc with our copperlined emotions.

We can only hope that American eyes may again be edified by the sight of Agnes de Mille's *Drums Sound in Hackensack* with its gusty broadsides at the early Dutch settlers of Manhattan. As the Jooss Ballet, which owns this work, has returned to England, it is possible that we may not see it for time untold, much to our annoyance. The memory of *Unhappy Apparitions,* as fine a piece of modern choreography as we dreamed could come out of De Mille, the distorted Indian figures and carefully drawn suspense, are such as we are happy to remember.

A wreath for George Balanchine's tongue-in-the-cheek Elephant ballet seen in the Ringling Brothers Circus, if for no other reason than to illustrate that a master can laugh at himself. We suggest he try it on sea-serpents sometime.

Shake hands with Bob Alton, our white-haired Broadway boy, the choreographer this year of musicals like *Sons O' Fun* and *By Jupiter*. The cock-fight and group effects in the former were more than a diversion; they were a thrilling contribution to the musical comedy theatre.

Here's to Charles Weidman, long may he pull our leg. His pantomimed opus *Flickers* brought us back to the nickel cinema we used to visit as a tot, to look at Theda Bara between the heads of the enormous grownups directly in front. We don't exactly know if we are happy to be reminded of our venerable years like this, but *Flickers* is genuinely salt of the dance, even if not quite in the orthodox modern fashion.

It may be said that *Decade,* Doris Humphrey's longest serious work, and a biographical one, too, being a history of the Humphrey-Weidman years of struggle and achievement, was a top-notcher this year.

It may also be said that of any company hereabouts which fosters and hatches talent, the Humphrey-Weidman company this year may swell with pardonable pride in young Lee Sherman, who is responsible for *Effervescent Blues, Dubarry Was a Lady* and other compositions. In the same company we recall the "penguin" par excellence, Peter Hamilton, Katherine Litz, in the Rainbow Room edition of Theda Bara in *Flickers;* not as succulent as the Doris Humphrey version, but attractive and clever, and the galvanic Beatrice Seckler in *Lynch Town.*

Punch and The Judy gave us something to wonder about. This is not the Martha Graham we love best; not the woman of *Every Soul is a Circus;* not the poignant Emily of *Letter to the World.* We enjoyed the archetypes of

man and woman loving and quarreling eternally and licked our chops over the scandals constantly brewing in *Punch and The Judy*. Yes, people like us keep the tabloids alive.

Looking around the ballet field, it is the American ballet which has been productive of the liveliest choreographic talent this year, to wit: Lew Christensen, with *Jinx* and Fred Danieli, with *El Ballet de Las Americas*. The former created this for the Dance Players; the latter produced his independently. Danieli is stretching a novice's wings, but, ah, he is fertile ground for any ideas, as witness his reaction to a half year's exposure to Latin American culture and ideas. Christensen *is* mature and *Jinx* is a mature theatrical work. His circus life in *Jinx* with its curious superstitions is bitterly reminiscent of life in the larger world with its irrelevancies and stupidities, and as a piece of choreography it was freshly inventive without being iconoclastic.

The Russian companies have developed no new young choreographers this year; only the old timers have come across. Mark Platoff, who did *Ghost Town* for the Monte Carlo Ballet Russe a few seasons ago and could easily have developed into a talented choreographer has packed his grip and taken off for the more lucrative musical comedy field. Alack. Colonel De Basil's Original Ballet Russe has developed nothing since David Lichine and this year was mainly occupied with dashing from pillar to post with no rest, no rhyme, no reason. Generally speaking, this has been a plague year for the Russian companies. Inter company feud is a poisonous thing and a thing of which every artist must in his heart be ashamed.

Lastly we cannot quite overlook Eugene Loring's *Prairie* as the piece which contains more pirouettes to the square foot than anything we've ever laid eyes upon. This was so one-track-mind serious as to bear comparison, if it were an entirely modern choreographer's work, with the social significance period in the modern dance. It was grim, alright, but it left an impression which persists in hanging on.

Now, with a tarantara, and a 14 karat grin, we give you our choice for the superlative dancers of the year. One woman. One man. We give you Nora Kaye, ballerina, and Jack Cole, the king of exotica.

This year represents the coming of age of an American ballerina, whose name, paradoxically, masks a Russian one. A Russian heritage, American environment and schooling, and inspiration and strength drawn from the Ballet Theatre, and specifically from Tudor, have created an instrument which possesses creditable restraint, sense of drama, feeling for comedy, an instinct for timing, technique that borders on perfection, strength of projection and intelligence of performance. Quite a fistful of accomplishment, but all of which she has laboured for and come by honestly. Palms down to Nora Kaye for this year's ballerina honours.

You'd swear it couldn't be possible that anybody could suggest a faun as much as Jack Cole does, but just watch him dance anything. This property, naturally, is not his chief claim to prominence, but it helps. It creates an atmosphere of really goose-flesh excitement. In the technique of Hindu Natya, modern and ballet, he is royally *au courant*. The use he makes of these techniques is his personal triumph. As an East Indian hunter, or merely a young man on the make, as a strutting, arrogant man of the islands, or the jive-crazy rugcutter, he really is something to freeze you to your chair. For once, adequate words fail us. For us, Jack Cole had no peer among male dancers, this year.

We call to mind the classical excellence of Igor Youskevitch, the boundless vitality of Frederic Franklin. We recall our astonishment at Franklin's grasp of the essentials of Massine's role in *Capriccio Espagnol*, when he substituted for him at the Stadium performances. Bravo, Franklin.

We also recall the new gamin Annabelle Lyon as the page in *Bluebeard*, Lucia Chase as the elder sister in *Pillar of Fire*, the unmatched warmth and style of Baronova, the classical elegance of Markova's Taglioni in *Pas de Quatre*, the jewel-like Karen Conrad as one of the best Bluebirds on tap, the delicacy of Rosella Hightower, the stimulating Maria Karniloff, she of the intent face but wickedly laughing innards, the mysteriously ignored Leda Anchutina, Ulla Soederbaum, roguish and agile in *Drums Sound in Hackensack*, the candy like quality of Milada Mladova, the young coltishness of Natalie Krassovska, Danilova as the breathtaking Swan Queen, Danilova as the peasant woman of *Capriccio Espagnol*, Danilova as the dreamlike fairy queen in *Casse Noisette*, Danilova in anything.

Furthermore we like the display of virtuosity on Paul Godkin's part as both a Spanish and classical ballet soloist in the Carmalita Maracci company, the nobility with which Massine endowed *St. Francis* this season, the easy grace and sensitive air of Hans Zullig in *Big City, Seven Heroes* and others, the dynamic Jack Gansert, like Zullig, also of the Jooss Ballet, the forceful Jerome Robbins, easily the most promising male talent in the Ballet Theatre, with or without classical assets, Hugh Laing, for the brooding and nervous quality for he manages to inject into his roles, for his superb sketch of the lustful young man in

(*Continued on page* 26)

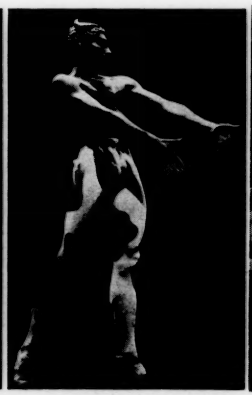


photo: Constantine

photo: 20th Century-Fox

On the left Carmalita Maracci in her own composition Live For The One Who Bore You, **which is performed seated on a piano stool; Center: Igor Youskevitch in his role of the Faun, in** L'Apres Midi d'une Faune; **Rita Hayworth, the versatile, crowns her achievements of the year with** My Gal Sal.

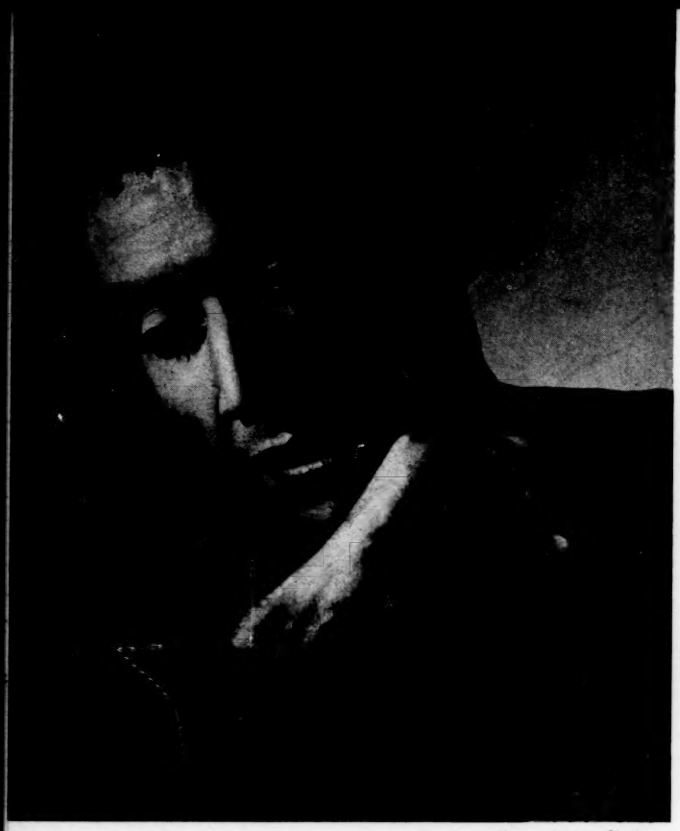


Photo: Marcus Blechman

A Gallery of American Dancers

No. 5 of a Series

JACK COLE

by HELEN DZHERMOLINSKA

As the word unique has become slightly soiled from usage, we kick it aside as too shabby a term to apply to Jack Cole. We give you *our* dancer of the year. A dancer who can hardly be classified as handsome in the manner of the male ballet dancer. Possessed of a rather menacing charm. A face as enigmatic as that of an idol. Eyes and mouth, when seen during a performance like that of the *Polynesian Faun,* that fairly shock the onlooker with their voltage. A catlike body that suggests the brute and is the unparalleled dancer's instrument. An introvert personality that has found it torture to face an audience and scourged itself to the end where it can play at will with the responses of an audience. Professional, layman and critic alike all feel this arresting force in Jack Cole.

Admittedly, we are up to the neck in talented male dancers, but nowhere on the horizon, it seems to this writer, is there one to match Cole for personal magnetism, cold, understanding intellect, scope of technique, theatre appeal.

For many years the accredited king of exotica, Cole derives from the homely little town of New Brunswick, N. J. and gleefully admits to homespun Irish. Perhaps the geographical coincidence that another great American dancer, Ruth St. Denis, was born not far away, had a predestined effect on the youthful Cole. Perhaps not. Nevertheless, when young Cole at the impressionable age of sixteen saw the Denishawn dancers, the world was robbed of another mechanic, or storekeeper, or farmer, or clerk. Denishawn was his primary school and there he spent two and a half stimulating years, with the stimulation supplied mainly by Ruth St. Denis. It was Shawn, however, with the farseeing eye, who recognized Cole's talent even as a beginner and gave him the chance to develop. St. Denis supplied the proper exaltation and Shawn the necessary labor involved in turning out a finished dancer.

Four weeks after joining Denishawn, he went on tour with them, an unruly, insurgent novice who made little of disrobing piecemeal on stage during performance when accoutred in a felt costume for which he had conceived an aversion.

At eighteen he attained solo standing, dancing at the Stadium in Vaughan William's *Book of Job,* in the role which Anton Dolin had danced in London. The not quite conventional Cole haircut of today dates from this period, and thereby hangs a tale. As he could not be brought by cajolery, bribery or force to wear a wig for the part, it was decided that he grow his hair long and have it dyed silvery white for the part of Elihu. For three months he never stirred from Denishawn House, truly a recluse in the name of art, while his hair grew longer. They dyed it twice before it became the proper white, the first try resulting in a revolting orange colour. After the performances Cole took his silvery head to the Hotel Great Northern to be barbered and was shorn, at his own direction, to the skull. To this day no hair on his head had dared peep more than a bare inch above ground, except at its mortal peril. He still broods over the delicacy of the barber who picked the dyed silver hair from the floor and offered to have it neatly packed for him, as a souvenir.

In those days, and for many a day, Cole was known by the unorthodox street gear he affected, a uniform consisting of moccasins, heavy woolen socks, dark green corduroy trousers and grey flannel shirt, not to overlook the coiffure a la monastery. Some people say he never took this uniform off, even to sleep, but we dismiss these malicious stories as idle gossip. These clothes were a thorn in Shawn's side, as he and his company had numerous social obligations to fulfill. In one exceptionally la-de-dah spot in Florida, Cole, on approaching the front door was advised by the doorman to "use the door around the back, Mac" thinking him a stagehand. A bloody battle was barely averted by the tact of Shawn.

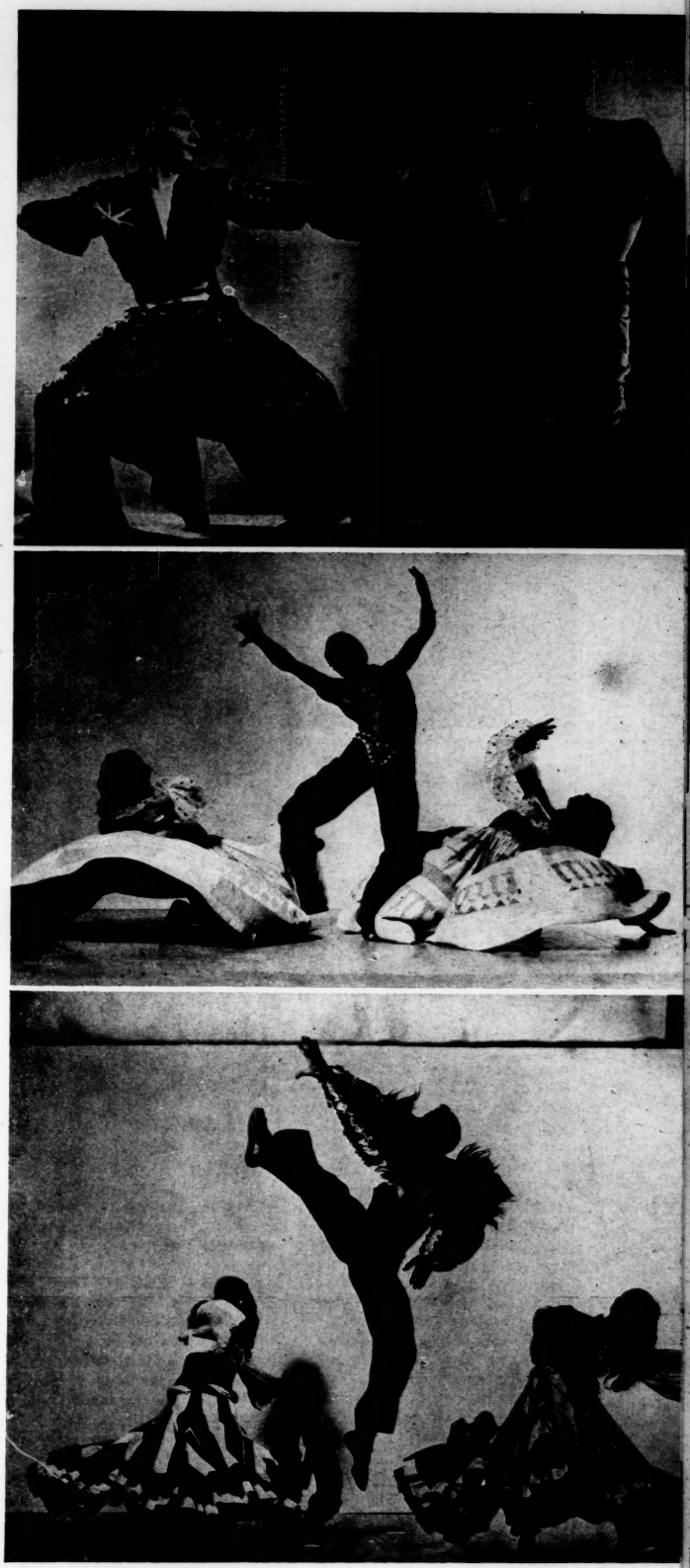
This costume for which he had so much affection was the cause of his using the garbage elevator instead of the passenger elevator on the way up to the Rainbow Room in 1934, a spot in which, incidentally, he was the initial performer at its opening. The management sniffed at his clothes and in a refined manner suggested that he mustn't be seen in the same elevator as the customers, an idea with which he concurred passionately, averring that he couldn't abide the customers, and much preferred the garbage elevator, anyway.

Those were his salad days. Today he has stifled his aversion for the customer to the extent where he can share an elevator with him without breathing fire and smoke. He has finally laid the corduroys and flannels to rest, but the unorthodox streak persists and crops out in shoes of died leopard and unborn antelope, among other things.

A reaction set in after two years of romantic Denishawn with its free style. This reaction drove him to a search for realism and the authentic and academic in every branch of dancing. Unlike the average dancer, to whom a book is something to fall back on when everything else in the world fails, Cole has never been separated from one. Today he stacks them at home in dizzying piles which almost reach the ceiling. His library contains volumes on every minute subject of dance interest anywhere in the world, in several languages, and ranges from folk forms in scattered faraway places to academic art. He uses these in building his very personal kind of choreography.

He spent a six month period at the Humphrey-Weidman school following his departure from Denishawn, six months of sleeping on a mattress on the studio floor and six months of near hunger. Charles Weidman, like Ted Shawn, saw the bright talent and made the same effort to at least keep him alive to live for dancing. By an unspoken but perfectly understood agreement, Weidman used to leave fifty cent pieces around the studio in conspicuous place for Cole to find. It was the only way for all parties to "save face" and keep the wolf from getting Cole. Those famous half dollars were really extraordinarily elastic, vanishing in bits of three or four cents at a time in a famous landmark, now gone, the MacFadden Restaurant on 44th Street, where you could get a meal of a kind, for under a nickel. At any rate, because both Shawn and Weidman saw the fine talent blooming and did something about nourishing it, we have the Jack Cole of today. There were working periods, of course, when he made and saved money, but all of it went quickly on lessons and more lessons. At this period he also

(*Continued on page* 28)



Top panel: on the left in the attitude of The Hunter in East Indian costume; on the right as the half-man, half-faun in the Polynesian Afternoon of a Faun.

Center; and bottom panels: Cole, accompanied by Anna Austin and Florence Lessing in two Latin American dances.

photos: Marcus Blechman

Via the Grapevine

by VERITAS

photo: MGM

Special release from M.G.M. of a scene from the forthcoming Panama Hattie, showing Carmen Amaya and some of the other Amayas in great flamenco form. We note Hollywood has thumbed down on Carmen's trousers and she wears a voluminous skirt. Dancer on the right, with the cascading hair, is Carmen Amaya.

HAVANA LETTER: Fernando Alonso writes that ballet is booming under Cuban skies. The Sociedad Pro-Arte Musical gave a benefit performance on June 25, *Dance of the Hours, Les Preludes* and *Les Sylphides*. Have we ever mentioned that Latin audiences go hook, line and sinker for the classical stuff? Well, they do. *Preludes* had a newcomer in the person of Henry Washington, in the role of *War*. He has an unusually fine physique and looked powerful in this role. In *Sylphides* the soloists were Josefina de Cardenas, Alexandra Denisova, Fernando and Alicia Alonso. Denisova was superb in the Mazurka. Alicia Alonso in the Prelude actually stopped the performance, and the writer states that the applause continued so long that it was almost a source of embarrassment to the performers. The Havana press considered Fernando Alonso the best male soloist who has appeared in *Les Sylphides* in Havana. In short, the event was a success. . . . Yavorsky's school had its annual recital last month. Nina Verchinina did the choreography for *Moonlight Sonata*. Ada Armand as *The Moon* was very good. Verchinina, herself, had to step into a minor role to substitute for a dancer who was taken ill just before curtain time. . . . Forthcoming events: A performance of *Casse Noisette* for the Russian Red Cross, with choreography by Verchinina. The dancers will be Verchinina, Anna Leontieva, Fernando and Alicia Alonso. . . . Chit-Chat: The Alonsos, Fernando and Alicia will visit New York some time in October. The Alberto Alonsos (Alexandra Denisova) are visiting Calgary, Canada this summer, where Mrs. Alonso's family lives. Her brother and father are both in the R.C.A.F.

• • •

Sally Kamin, who delivered a short talk to the D.M.A. Normal School this year called "I Dance With My Feet," tells this story. The Kamin Dance Book Shop displays every year at convention time, a selection of important books from their unique store of dance books, those especially designed to interest and instruct dance teachers. One year, her booth was approached by a young thing from way below the Mason and Dixon line, who couldn't believe her eyes when she saw the numerous books there on display — and *all* on dance! She stared at the books and then at Mrs. Kamin; then she paced up and down in a seeming indecision. After some time, Mrs. Kamin offered to sell her one. The y.t. couldn't see what she would do with a book. It was explained that books were a great reservoir of knowledge and could help her to dance better, if seriously read. "But," exclaimed the pretty creature, "Ah dance with mah *feet!*" Mrs. Kamin's lecture was received with some warmth by the assembly at the Normal School.

• • •

There may have been something in Dorothy Kilgallen's sensational accusation in the Journal-American that the F.B.I. found an enemy spy in the Russian Ballet, but to us, after some diligent inquiry, it sounds like reefer-dreams.

• • •

The Army gets three distinguished dance names this month: Paul Haakon, now an aviation instructor; Walter Terry, former dance critic of the New York Herald-Tribune; and Baird Hastings, former co-editor of Dance-Index, and correspondent of Dance Magazine.

• • •

Further Army Notes: In the neighborhood of this page will be seen a photo of Barton Mumaw, now stationed at Keesler Field, Miss., in the costume of an Indian warrior, feathers and everything. Mumaw, who was assigned to the Post Athletic and Recreation Office entertainment staff, appeared at a recent Army Emergency Relief benefit show in Indian regalia. A news photographer, idly leaning a pillar, was watching the number which preceded Mumaw's. Mumaw, unnoticed slipped up behind him, and also watched. Suddenly the photographer spun around, sensing *something;* he couldn't explain what. "Aaaarh!" he screamed unintelligibly at the sight of Mumaw, and clearing the aisle in record time to the amusement of the backstage crowd, "where'd the Indian come from?"

• • •

What do we hear? Ted Shawn will slap a suit at Jack Cole, who is off to Chicago and the Chez Paris with his company, for not turning up at the Jacobs Pillow Festival, as promised!

• • •

Dance Magazine extends its heartfelt sympathy to Edward Caton, whose mother died in Cleveland, Ohio, last month.

• • •

As if to balance this sad notice, we get word of two rather surprising marriages. From the continent, by very circuitous route, comes word of Serge Lifar's marriage; and from India, comes the news of the nuptials of no less a personnage than Uday Shan Kar. The names of both brides remain unknown.

• • •

Rosita Ortega's baby, whose presence was prematurely heralded by us last month, is here. A thirteen pound girl! Her name is Louise Rosita Hammer.

Lydia Arlova and Lucien Prideaux appear at the Watergate in Washington, D. C. for a ten day engagement starting August 7, with the San Carlo Opera Company. New recruits to the ballet number Sally Shapiro, Gemze de Lappe, Blanche Fields and Nicolas Fallada, all from the Ballet Arts School.

* * *

Apropos of Ballet Arts, it has a new faculty member in the person of Eric Victor, who wears a beard a la Lincoln. He was seen in *My Dear Public,* his first appearance in America since his "evacuation" from Europe.

* * *

Oyez, Balletomanes! The Monte Carlo Ballet Russe is hatching a thrilling season this Fall. None other than Mia Slavenska makes her debut as a choreographer with an abstract ballet to the music of Max Bruch's Violin concerto no. 1. Massine continues his association with Salvador Dali and they will bring out a ballet based on a legendary subject, as yet untitled, to the music of Johann Sebastian Bach. Balanchine will stage a ballet based on a medley of Bellini music; Nijinska will offer a new ballet called *The Snow Maiden* (Snegourochka) to the music of Glazounov; Agnes de Mille prepares an untitled ballet to the music of Aaron Copland, and still another, by a choreographer unannounced, to be based on James Thurber's *The Last Flower.* An impressive list. It should be a gala season. The Monte Carlo Ballet Russe will need a gala season to obliterate last season's unfortunate impression. In the meantime it is off to California where its plays up and down the coast, prior to its return to the East.

* * *

Anatole Chujoy is slated to lecture on *Ballet Today,* which is the title of his forthcoming book, on a series sponsored by the Y.M.H.A. during the season of 1942-43.

* * *

Do you have to be a gypsy born to interpret the dances of Spain? A thousand times no. This theory has again been exploded by Argentinita, who during the session of Spanish dancing at Jacobs Pillow, this summer, gracefully deferred to La Meri, an American woman, as a matchless teacher of the Spanish dance. This will surprise no one who has ever seen La Meri. Beginning August 6, La Meri and her Natya dancers will appear for a summer season at the Hunterdon Hills Playhouse, in Jutland, N. J., playing every day of the week, with special performances for the benefit of the Red Cross and U.S.O. every Sunday. She appears there in conjunction with Vladimir Shavitch's opera company. La Meri has recently been seen at the New School for Social Research in a performance of *Carmen,* under the direction of Shavitch, and again at Fort Hamilton, N. Y. where she presented her own work, the ballet *Amor Brujo.* We recall that a few years ago La Meri was invited to lecture on Spanish dancing in Rome by the Royal Academy of Spain.

* * *

The Kamins are bringing out a new catalogue called Danceomania no. 10, the subject of which will be the dances of the Neutral and United Nations. This Fall they plan to publish a book called tentatively *Ballet in the Soviet Union.*

photo: Marcus Blechman

Felicia Sorel, well known dancer and mime, who has been appearing at the Dance Gallery in her Sunday Evenings at Nine.

photo: Bruno of Hollywood

A rising star: Miriam La Velle, of Priorities of 1942, and scheduled to go into the Radio City Music Hall show in conjunction with showing of BAMBI.

Barton Mumaw in Indian regalia photographed at an Army Emergency Relief Benefit at Keesler Field, Miss.

photo: U.S. Army Forces T.T.C., Keesler Field, Miss.

A barn dance, attended by scores of notables, marked the opening of the Dance Players' summer season at New Hope, Pa., on July 10. The George Kaufmans, the Paul Gallicos, Doris Humphrey, and others were present. Highlight of the evening was a performance of an excerpt from *Billy the Kid*: the square dance.

Dance Players' summer programme features a series of lecture-demonstrations on the dance conducted by Eugene Loring, and a series of literature symposiums conducted by Winthrop Palmer, noted poetess. Other speakers who will appear this summer are Agnes de Mille, Jimmy Savo, William Saroyan, Thornton Wilder, Carl Aiken, Edgar Lee Masters, Edna St. Vincent Millay, Carl Sandburg, Percy Crosby, James Thurber, Reginald Marsh, Doris Rosenthal, John Martin, Noel Strauss and others. Walter Terry, former dance critic on the New York Herald-Tribune, and now in the army, was the first speaker on this series, addressing the company informally upon the opening of the camp, the day after the barn dance.

The company will wind up the season the first week in September with a three day dance festival at which time they will perform *Duke of Sacramento,* a new Eugene Loring ballet. Other members of his staff are Miriam Winslow, famous modern dancer, Norman dello Joio, composer and Winthrop Palmer, poetess.

* * *

A LITTLE VARIETY: Harriet Hoctor *sur le pointe* again! She stars in *Mrs. Astor's Pet Horse,* the Billy Rose show at the Diamond Horseshoe. . . . Seems to be a great month for comebacks. Joan Crawford, of all the people, breaks into some fancy jive in *They All Kissed the Bride.* Joan hasn't touched dancing with a ten-foot pole for some years now. . . . Fred Astaire turns up in *Holiday Inn* soon and is now working on *You Never Were Lovelier* (a lulu!) with Rita Hayworth. . . . Conchita Martinez debuts at the Waldorf-Astoria, in company with Mario and Floria. . . . The Ubangi Club possesses a pair of flame dancers (!) named Leonardo and Zola. . . . The Hurricane gives you Rochelle and Beebe, dance satirists. . . . The Havana-Madrid opens its new mid-summer revue *Tropical Rhapsody.* . . . Stuart and Lea play their fourth engagement this year on Broadway. . . . Miriam La Velle goes into the new Radio City Music Hall show which accompanies *Bambi.* . . . And the Ashburns, who conduct nightly dance contests in the Rainbow Grill report that a soldier or sailor has won every night. This means, no doubt, that the U. S. army has the best dancers, as well as the best fighters, in the world. . . . Ann Miller, now a blonde, holds forth at Paramount. . . .

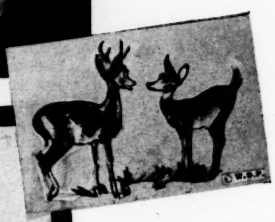
The "Bambi Bolka"

by CAROL SINGER and BROOKS DURHAM

Staff Instructors, Dance Educators of America
Members of the Dancing Masters of America

Posed by the authors

Antler Hook-Up



Bambi Slide

The "Bambi Bolka" is a swing novelty dance performed as either a ballroom duet, or as a modern square number. It was inspired, obviously, by Walt Disney's "Bambi," which is being distributed to theatres via RKO Radio Pictures.

Music: "Twitterpated" by Helen Bliss, Robert Spur and Henry Manners. Published by Broadcast Music Company, New York City. Play a four bar introduction and one chorus for the entire dance; repeat as often as desired.

Note: When used as a modern square dance, change figures with the rhyming calls.

ROUTINE

(The boy's part is described. The girl dances the counterpart.)

First Figure:

"ANTLER HOOK-UP"

Hook Your Partner, Swing Aroun'
Twitterpate and go to town.

Stand apart, facing partner. Move together with the following basic "Bambi" step: Step on R toe (1) and drop R heel (2) repeat L (3-4) Repeat R (5-6) point L to sideward (7) and drop R heel (8) ..... 2 meas. Reverse all, omitting last heel drop ..... 2 meas. Bend arms at elbows to resemble antlers, and twist L, R shoulder to partner (as in pose no. 1) (1-2-3-4) reverse (5-6-7) hook L elbows (8) and run 4 steps (L R L R) in circle (1-2-3-4) join R hands (5) turn girl under R arm (6-7), and take closed ballroom position (8) ..... 4 meas.

Second Figure:

"BAMBI SLIDE"

(*See Diagram*)

Prance to the left and a Bambi slide
Turn and meet your doe and jive

Step on L toe (1) drop L heel (2) repeat R (3-4) point L toe forward (5) pause (6) jump into a Bambi slide (7) (as in pose no. 2) landing weight on L foot and R foot back in lunge position, pause (8) .... 2 meas. Slow strut kick forward with R leg (1-2-3-4) cross R leg over L (5) complete turn to face partner (6-7) boy takes girl's L hand in his R hand (8) ..... 4 meas.

Third Figure:

"TWITTER PULL"

Twitter pull and dig a toe
Shrug your shoulder and off you go.

Boy turns girl L under his R arm to face him, both doing the basic Bambi step, boy starting on R, and girl on L. ..... 2 meas. Join both hands with partner, then boy pulls girl with his R arm (1-2) as in pose no. 3) swinging her to her R; reverse pull (3-4) repeat first pull releasing girl's hands as she makes a complete turn about R (5-6) the

(*Continued on page* 30)

Deer "Bambi" Inspires "The Bolka"

by RUTGERS NEILSON
Member, Dance Educators of America

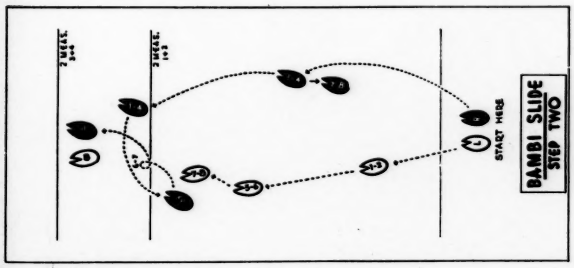
Decorative sketches copyrighted by Walt Disney Enterprises

NOTE: The "BAMBI BOLKA" was introduced by Carol Singer and Brooks Durham at the annual convention of the Dancing Masters of America, on August 3.

When a polka dance is inspired by the playful antics of Walt Disney's "Bambi" it becomes a *bolka.* The tempo is the same, but the spirit of rendition is more sprightly and whimsical. So, when you do the "Bambi Bolka" imagine yourself prancing about the forest, hill and dale with the free spirit and abandon of a deer.

Technically, the "Bambi Bolka" is a ballroom or a square dance in modern swing. Both are intriguing! Both are danced to the tune of "Twitterpated," inspired by the same sequence in the Disney picture that inspired the dance. "Twitterpated" is that strange feeling that overcomes you when you fall in love. In "Bambi," the Wise Old Owl uses the term to explain the antics of Bambi and Faline and other woodspeople when love and spring arrive in the forest primeval.

Disney characters and their antics have previously inspired dances which have caught popular favor with the teachers and dancers of America. "Snow White and the Seven Dwarfs" inspired Lucille March to devise a novelty group number, "Doin' the Dopey." Then Donald Duck's doings in "Mr. Duck Goes to Town" provoked the idea for the "Donald Duck Doodle" in the mind of sequence in "Dumbo" gave Carol Singer and Jack King Bill Pillich. That delightfully fantastic pink elephant the idea for the "Dumbo Lumbo." And again Miss Singer has devised a Disney dance, this time with Brooks Durham. And it's the "Bambi Bolka."



Twitter-Pull

Doe-Si-Doe

Dance Events

Reviewed by ALBERTINA VITAK

and by

BAIRD HASTINGS, HELEN DZHERMOLINSKA, Guest Critics

Ballet Russe de Monte Carlo — Lewisohn Stadium, June 23.

Ballet once again at the Stadium. In spite of the many apparent hardships, both natural and man made (or man's failure to utilize all his resources and ingenuity) of al fresco ballet at *this* Stadium, it is always at least some delight to see these creations of fantasy out under the stars. Also, there is always that element of anxiety about our changeable weather (California please note). One never knows until the last moment if there is going to *be* a performance. One then makes a dash for it (and loses one's best umbrella in the haste) to try and get a seat where it is possible to see at least head and shoulders of the dancers. Alas, one then finds the first performance is cancelled because of a drizzle. So the whole procedure is repeated again the next night (minus the best umbrella!) In fact, the weatherman hereabouts has work made easy for him—he need only inquire if ballet is scheduled. If so, he can prophecy rain and go home. I dwell on all this because it is as much a part of the performance as the dancing since one can get only a very general impression of the actual work anyway as details are more or less lost. Some works, very few, gain a quality of enchantment when seen from a great distance but unfortunately *Serenade* (Balanchine-Tchaikovsky) does not. Its small technical brilliancies do not project and the choreography had no meaning, or even form, as seen in the half light of early evening. As this was the first time *Serenade* was presented at the Stadium it is regrettable it did not at least have the advantage of the dark to set off the stage. However, *Serenade* (one of my favorites if I may be allowed to have such) is not really suitable fare for this arena—it is too delicate.

The simple tale and pictorial quality of the *Nutcracker* was infinitely better suited to the occasion. Alexandra Danilova and Igor Youskevitch in both their individual efforts and in *pas de deux* gave brilliant performances and justified the evening (and almost even justified the lost umbrella).

There have been very few artists who have been able to project something across the footlights (I strongly suspect the Stadium still uses gas footlights!) to this vast audience. Paul Haakon remains in mind as one of these few. Now we have Danilova and Youskevitch, too. Danilova has the rare ability of being a definite personality whether seen at close view or long distance. Her technique becomes more and more amazing and flexible. Youskevitch too, really needs no new plaudits here. He is without a doubt the only male star the recent ballet groups have produced. His incredible poise is no pose, and, coupled with his perfect technical control and knowledge of his art, makes him a most satisfying artist.

Smaller roles of the ballet were excellently executed, especially by Roland Guerard and Frederic Franklin.

Frederic Franklin also came into his own in *Prince Igor,* dancing with his usual striking abandon and exuberance. Also, it i always a pleasant surprise to note how fresl and colorful this famous Fokine work *Prince Igor,* remains. It brought the evening to an exciting conclusion.

Other works presented on subsequent evenings were *Swan Lake, Les Sylphides, Gaite Parisienne,* two performances of the perennial *Scheherazade,* and the *Magic Swan.*

The moments worth remembering of the second three-day-festival by the Ballet Russe de Monte Carlo at Lewisohn Stadium were those Alexandra Danilova was on stage. For

(*Continued on page* 29)

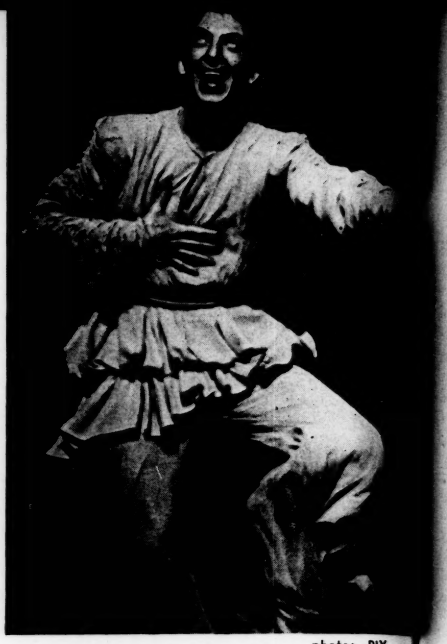


photo: PIX

Ray Bolger takes off in By Jupiter.

Three scenes from the Ballet de las Americas, **by Alfred Danieli. 1. Alfred Danieli, Margit de Kova and Beatrice Tompkins in part one, called Southern Spain, 1490. 2. The same in** Plateau of Peru, 1490. **3. Alfred Danieli costumed for the** Malambo, **a gaucho dance indigenous to the Argentine.**

photo: Ray Lee Jackson

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CALIFORNIA DANCE NOTES

by DORATHI BOCK PIERRE

Angna Enters: Self Portrait. The famous dance mime appeared in solo performance July 9 at the Hollywood Assistance League Playhouse.

San Francisco is probably without a peer as a dance-minded city. This is not something new, it has always been so since the fabulous days of Lola Montez. Nor must one forget that it was San Francisco that gave us Isadora Duncan. Today, incidentally, Mme. Marie von Sabern carries on the work of Duncan in a beautiful and fitting studio.

Of all cities, San Francisco has seemingly been the most successful with cooperative groups. Perhaps it is the strong civic spirit that makes San Francisco the only city with a real Civic Opera, and a Civic Ballet. This spirit carries over to all its inhabitants, even modern dancers, who in most cities are inclined to be precious and aloof from one another, here generously join hands and work together. In the past there have been a number of such cooperatives.

Today it is the Modern Ballet Theater, a group of twelve of the cities leading modern dancers, all of whom take turns as dancers or choreographers, with Carol Beals, a pioneer modern dancer here, and Bodil Genkel, more recent addition, as the leading choreographers. This group has already given several concerts, and their next appearance will be on July 19th at San Francisco's great outdoor stadium, Sigmund Stern Grove, when they will appear in the operetta "The Devil and Daniel Webster" from the poem by Stephen Vincent Benet with music by Douglas Moore.

At the same place on August 2nd, Carol Beals Group will appear in a concert of Modern Theater Dance.

Bodil Genkel, an exponent of Jooss-Leeder, and for a time associated with Paquerette Pathe in Los Angeles, now has a beautiful studio of her own here, with the composer-accompanist, Lou Harrison, as an associate.

On July 10th she gave a reception honoring Katherine Dunham who with her group are in the city while Miss Dunham gives an intensive three week course in her highly individual modern form.

The Dunham Dancers have just returned from giving two concerts in Seattle and one in Spokane, and a week's engagement in Vancouver, B. C. In between these engagements Miss Dunham returned to Los Angeles and appeared opposite the redoubtable Rochester in a sequence in the new Paramount picture, "Star Spangled Rhythm."

Betty Horst, long identified with the modern dance in the Bay region, gave up her attractive studio here shortly after the first of the year and moved to Carmel down on the Peninsula, and is no longer teaching.

Gertrude Shurr, who came to San Francisco several years ago with May O'Donnell and Ray Green, returned to New York when May and Jose Limon went recently to give concerts, and plans to remain there. The local colony hope May and Jose will return, but there is some doubt as to that if concert dates keep them in the east.

Lenore Peters Job is still one of the mainstays of the conservative modern movement here.

The justly famous San Francisco Opera Ballet has been feeling the effects of war economies too. Civic funds were voted discontinued for the duration, but Mr. William Christianson, a genius of many facets, was not to sit idly by and see the country's only Civic Ballet be lost, so he has organized a new Ballet Guild, and already has three very active units working and pledging funds; and he sincerely believes that from the already assured returns, that the ballet will be more financially secure than ever before.

When Janet Reed left the company to join the Ballet Players, Ruby Asquith of the Ballet Caravan replaced her as prima ballerina and has already made a name for herself.

A most interesting and significant dance movement in San Francisco is Chang's International Folk Dancers. A Chinese, Mr. Chang became imbued with the cultural and recreational value of folk dance, and interested the Recreation Commission in furnishing quarters for his meetings. The idea was such a success that the fame of this movement is now State-wide. Crowds of eager dancers pack the hall twice a week, and many are often turned away. It is entirely a participation plan, and no demon-

(*Continued on page* 30)

CHICAGO DANCE NOTES

By ANN BARZEL

Bentley Stone is in the army, receiving his initial training at Jefferson Barracks, Mo. Walter Camryn is taking all the classes and continuing Mr. Stone's work in the Stone-Camryn School.

* * *

Thalia Wermuth, who received most of her training with Edna McRae, has been dancing at the Rhumba Casino. Maurice and Maryea, a very slick ballroom team, are also at the same spot. The line of girls at the Rhumba Casino is under the direction of Winnie Hoveler. Few of the customers realize that the cutest blonde in the group, doing line work with the rest, is Miss Hovcler herself. She has a good-looking troupe and puts out some smart routines.

* * *

Lois Penny is tap dancing at the Blackhawk . . . Capella and Patricia are at the Chez Paree. Last month it was Capella and Beatrice, but Beatrice is now doing solo work . . . Remembcr way back in the '20s when it was Roseray and Capella in acrobatic adagio? . . . The Stadlers were at the Oriental theatre the week of July 10.

* * *

Edith Allard and Aaron Girard were a big hit when they danced on June 22 for the Russian War Relief Benefit at the Civic Opera House. Their dancing was so finished that few people realized that Edith off-stage is still a child . . . On the same program was Andrew Andrieff and his group of Russian folk dancers. When the committee in charge saw the motley group in their assortment of makeshift costumes they were afraid the troupe wasn't up to the standards of the program, but once the bunch started to dance there was a display of real folk dancing such as has not been seen for a long time.

* * *

Eloise Moore and Jose Castro, together with a company that includes Beatrice Stronstorff, Marian Scott, Beatrice Schenk and Fran Harris is touring the Middle West. Most of the performances are at teachers' colleges. The itinerary includes Bemidji, Minn.—July 16; Valley City, North Dakota—July 17; Brookings, South Dakota—July 20; Emporia, Kans.—July 21; Stillwater, Okla.—July 22; and Charleston, Ill.—July 24.

* * *

Elisa Lopez of Toronto presented her pupils in Mexican numbers in the United Nations Show. For the Lions Club Convention, Miss Lopez was also arranging numbers.

CHICAGO SCHOOL RECITALS

This has been a rather strenuous two months of almost daily school-recital-going. And don't go feeling sorry for us, because we loved it—well most of it. The performances were put on by very professional schools, by little neighborhood schools, and by big suburban ones. Teachers fresh from school and stage, and old timers who locked themselves up in the fastness of their studios years ago gave shows, and through them one really got a panoramic view of what the dance has been in America during the last four decades. The fancy dances of 1910, with but few minor changes, were still on view in a few recitals, some teachers are still living in the halcyon acrobatic '20s, and there are the very ambitious young teachers who are very *au courant* and only one step behind the Ballet Russe.

photo: Murray Korman

photo: Maurice Seymour

On the left: Talia Wermuth, a pupil of Edna McRae, appearing at the Rhumba Casino. On the right: Maurice and Maryea present Elegance in Motion, **likewise appearing at the Rhumba Casino.**

In spite of great differences among schools one can still note a few general trends. The choice of music has improved greatly, influenced by the growth of public taste and the use of good music by professionals. There is a tendency to go arty in the use of lights, not too happy a condition when working with children. With a nod to Paul Draper, there is much ballet-tap and tapping to classical music. Costumes are very good and the trend is toward more tutus. Almost every school had a white ballet. There were few hoops, no balloons and no scarves this year. The barefoot "Greek interpretive school of nature dancing" seems to have gone under without a ripple. There was not one "modern German" dance in the dozen of recitals seen. A few years ago most progressive schools felt they had to have an attempt at "German technique". There are no more machine dances and the contemporary or modern dance has been left to the serious adult school and to the physical education departments of the colleges.

There were military tap numbers, red-white-and-blue costumes, baton drills everywhere. *Anchors Aweigh* was the most used piece of music. The Ballet Russe influence was seen in miniature *Beau Danubes, Sylphides* and *Gaité Parisiennes.* The most imitated dance was the Can-Can from *Gaité.* And some of the copies were excellent. We heartily approve of this following in the steps of the big companies. It brings both pupil and audience into closer contact with professional dancing, and makes them at least conscious of its existence.

There were the usual faults in many recitals—faults common to many schools although there are a few shining examples who avoid the pitfalls. Most shows are too long, and too full of meaningless solos. Each child is in too many numbers and is too worried to perfect any. Ballet dances are still too difficult most of the time and the laborious movements of the dancers are painful to watch. There is still the baby menace. The cuties still forget their numbers and steal the show.

Literally hundreds of dances consist of a number of undistinguishable steps performed by a group of children in a more or less straight line. There is little attempt at interesting groupings, not making use of the depth of the stage. This is not only true in tap numbers, but inexcusably general in ballet dances.

Scenery was more in evidence than ever

(*Continued on page* 31)

Introducing a Proposed Ballet Terminology

SUBMITTED BY:

Mary O'Moore, Coordinator
Hilda Butsova
Margit and Ivan Tarasoff
Nadia Gueral
Maria Yurieva
Sonya Box
Adolph Blome
Emily O'Mara
Committee on Ballet Standardization,
Dancing Masters of America, Inc.

Books consulted for French grammar:

Dictionnaire Laroussee by Librairie Laroussee—Paris.
Cassell's dictionary.
Books on Ballet by Cyril W. Beaumont.
Espinosa Dictionary.

PROPOSED BALLET TERMINOLOGY
Glossary of Terms

Most works upon Dancing have been written in French, German, and Italian. When these books came into the hands of English speaking teachers each individual translated or interpreted a particular work according to his or her own knowledge of the given language and of the art of Dancing. This resulted in words being frequently translated literally, thus conveying in English a totally different meaning from the one intended by the writer. It becomes our duty to formulate a concise and practical list of terms to be used by the profession as a whole. A logical translation of the most common terms is listed below for your consideration.

ABBREVIATIONS

adv.	—	adverb
adj.	—	adjective
n.m.	—	noun masculine
n.f.	—	noun feminine
v.	—	verb
p.p.	—	past participle
lit.	—	literal

(*Continued on page 23*)

A Biographette of Mary O'Moore

Chairman of the Committee on Ballet Standardization
Dancing Masters of America, Inc.

Miss Mary O'Moore, Chairman of The National Terminology Committee of the Dancing Masters of America, came to the teaching field after many years on the professional stage.

Miss O'Moore was born in Boston, Massachusetts. She started her career as the understudy of Irene Dunne in the famous play "Irene". Her star quickly rose when opportunity suddenly placed her in the leading role. She now formed her own company and toured the United States and Canada where she was acclaimed a great actress.

In 1922 Miss O'Moore married her leading man, the well-known comedian, Jere Delaney and shortly thereafter retired from the stage.

However, the theatre was still her great love. She returned to the limelight not as an actress this time but as a professional teacher.

Her teaching career started in 1934 as directress of folk dancing for Coro D'Italia at Columbia University. While associated with the University Miss O'Moore did minute research work in the history of the dance as it evolved from a folk art to a fine art.

In 1935 she founded her own school of the dance in Forest Hills where it has now become one of the best recognized studios. She is also a faculty member of a girls' high school.

Miss O'Moore also had extensive studies with Ivan Tarasoff, at the Luigi Albertieri School, and with Madame Hilda Butsova.

Miss O'Moore is past president of Dance Educators of America and a delegate director to Dancing Masters of America. She recently compiled a phonetic pronounciation key as a supplement to the "Ballet Terminology" adopted by the Dancing Masters of America.

This thumbnail sketch does not profess to do justice to the achievements, nor to the personal qualities and personality of Mme.

and . . . Hilda Butsova

Committee Member, Committee of Ballet Standardization

Butsova. It is merely a skeleton outline of her career . . . She was born Hilda Boots, in Nottingham, England . . . Trained for all branches of the theatre . . . Like so many other youngsters her future was influenced by the sight of a great ballerina, and she hit upon ballet as a career after seeing Adeline Genee dance . . . Anna Pavlova saw her in class at the Stedman Academy in London, and promised her a place in the company when there was an opening . . . In the meantime she joined the Diaghileff Ballet Russe for a spell . . . Was asked to continue as a permanent member of the company after one season but refused still hoping to join Pavlova . . . After dancing in London in *Alice in Wonderland,* word came from Pavlova asking her to join company . . . Had many years of very happy association with Pavlova, dancing with her company in nearly every country in the world, and visiting Russia with her on her last appearance there . . . Had command performances before now non-existent crowned heads of Europe . . . Took Pavlova's place when the ballerina took ill in the middle of a performance, and was afterwards made her understudy, appearing for her in many towns . . . Also was made premiere danseuse of the company . . . Left the company to get married . . . Some time later she joined Mikhail Mordkin's company, but returned soon to Pavlova's company and again toured Europe with it . . . Returned to America and appeared at the Capitol Theatre with Chester Hale, also a former member of the company, who was at this time ballet master at the Capitol . . . Has danced with most of the well known male dancers of the Imperial Russian school, such as Volinine, Novikoff, Vladimiroff, Mordkin, and Ouboukhoff . . . Retired from the stage eight years ago, and has been teaching for Chester Hale, with whom she is still associated.

A

adage: n.m.—slow centre practise.
adagio: adv.—at leisure; slowly; gravely and with poise.
air: n.m.—see en l'air.
allegro: adv.—brisk; lively; gaily.
allongé: p.p.—extended; stretched (this is a modification).
aplomb: n.m.—erect posture of the body; carriage of the body, especially the head and shoulders.
arabesque: adj.—basically indicates the position of the body on one leg with the other leg extended behind, one arm extended in front of the body, the other behind, (1st arabesque). It forms the longest line that can be made from fingertips to toes.
arrière: adv.—see en arriere.
assemblé: n.m.—assembling the feet. The following first two movements for this step are done simultaneously: 1. slide one leg sideways off the floor; 2. bend (plié) the other leg; 3. spring into 5th position.
attitude: n.f.—a pose named by Blasis from Jean Bologne's "Mercury". This position is as follows: stand on one leg, bend other leg backward at hip and knee to form a curve. Curve arm corresponding with raised leg forward over the head.

B

balancé: n.m.—from the verb balancer meaning to balance: shifting the weight of the body from one foot to the other.
ballet: n.m.—figure dance representing a definite subject. Mimic piece in which actors express their thoughts in gestures and steps of dance.
ballon: n.m.—a quality; bounciness; smooth falling and rising of the feet.
ballonné: p.p.—a hop on the supporting leg while the other leg is extended and whipped back quickly sur le cou de pied.
ballotté: p.p.—tossed step; a spring from one foot to the other or from both. The free leg is alternately tossed away from the supporting leg into pointe tendue.
bas: adv.—see en bas.
Battement: n.m.—a movement of the dance executed by having one leg in the air while the other is on the ground.
Battement: *degagé*:—disengaged beating.
Battement: *fondu*:—plié on one leg, disengage the other.
Battement: *frappé*:—struck beating.
Battement: *grand*:—large beating.
Battement: *petit*:—small beating.
Battement: *serré*:—close together; continuous.
Battement: *sur le cou de pied*:—beating around the ankle in rapid succession.
Battement: *tendu*:—stretched beating.
batterie: n.f. *grande*—all of the beaten steps requiring high elevation.
batterie: n.f. *petite*—comprises all the small beatent steps which require beating of the legs with rapidity of execution using little elevation.
battu: p.p.—beaten steps.
bourrée: n.m.—an old French dance of Auvergne. Now means as many little steps as possible in the time allowed.
bras: n.m.—arm—see port de bras.
brisé: n.m.—broken step. Fundamentally an assemblé beaten and traveled. Beat front, close back, traveling on each step as it is beaten.

C

cabriole: n.f.—caper; a lively jump; lifting the supporting leg to the extended leg and striking one leg against the other—back to front, or front to back.
chaîne: n.f.—linked as a chain; done as petit tours.
changement de pied: n.m.—change of the feet from 5th to 5th.
chassé: n.m.—French dance term describing a movement of the dance that consists in displacing one foot by chasing it with the other. Done as follows: spring from both feet in 5th position, sliding front leg forward. On landing in plié, close in back in demi plié. The movement continues in rapid succession.
chorégraphie: n.f.—choreography; the art of noting the steps and figures of dance, of composing ballets.
ciseaux: n.m.—scissors step, not to be confused with sissonne. Both legs open at once into a high 2nd pos. while jumping in the air from 5th to 5th pos. Opening and closing as a pair of scissors.
cloche: n.f.—bell; in battement the leg resembles the tongue of the bell.
contretemps: n.m.—compound step against time.
coté, de: adv.—sideways, obliquely.
cou de pied: n.m.—neck of the foot; when working foot rests on the supporting ankle.
coupé: p.p.—cutting step; cut one foot off the floor by displacing it with the other.
couru: p.p.—running steps done consecutively to gain momentum.
croisé: p.p.—crossed position.

D

danse: n.f.—dance.
déboîté: n.m.—derived from the verb déboîter meaning to disjoint; a connecting step passing from 5th to 5th in the closest possible manner.
déboulé: n.m.—roll as a ball; small turns done as if rolling, similar to petit tours.
dedans:—see en dedans.
dégager: v.—to disengage; to free the foot in preparation for the execution of a step.
dehors:—see en dehors.
demi: n.m.—half.
derrière: adv.—behind.
dessous: adv.—under; underneath.
dessus: adv.—over; upon; uppermost.
devant: adv.—in front of.
développé: p.p.—unfolding of the working leg until it is fully extended in the desired position.
diagonale: adj.—diagonal.
dos a dos: lit.—back to back.

E

écarté: adj.—a position of the body in which the dancer stands obliquely. arms and legs thrown wide apart, but in the same plane.
échappé: p.p.—escaped; from any closed to an open pos.
effacé: adj.—a position of the body in which the dancer stands at an oblique angle. The particular placing of the body, legs and head forms a shadow.
élancé: p.p.—darting; sharply.
élévation: n.f.—term used to describe the height attained by the dancer.
élevé: p.p.—raised.
emboîté: p.p.—encased; fitted in.
en arrière: adv.—backwards.
en avant: adv.—forwards.
en bas: adv.—down, referring to the arms.
enchâinement: n.m.—a sentence or phrase of steps.
en dedans: adv.—inward.
en dehors: adv.—outward.
en face: adv.—facing front.
en l'air:—in the air.
enlèvement: n.m.—in the pas de deux the lift by the male dancer.
entrechat: n.m.—a light jump during which the legs beat each other several times before touching the ground.
épaulé: adv.—a direction of the body; shouldered.
épaulement: n.m.—shouldering; usage of the shoulders.

F

face:—see en face.
failli: n.m.—step given way; gliding through connecting step.
fermé: p.p.—closed.
flic-flac: n.m.—done in exercises and adagio as a connecting link between movements. Similar to fouetté à terre.
fouetté: p.p.—whipped movement; it implies a whipping movement of the raised foot as it passes rapidly in front of or behind the supporting foot; also a turning on the toe of one foot while making a whipping motion with the other.

G

gargouillade: n.f.—ancient theatrical step in which rond de jambe en dehors and en dedans is combined with pas de chat.
glissade: n.f.—sliding step; gliding open from 5th to 5th in any direction.
grand battement: n.m.—large beating.

H

haut: adj.—high.

J

jambe:—see rond de jambe.
jeté: p.p.—from the verb jeter meaning to throw with energy; a movement of throwing the weight of the body on to the working leg.

O

ouvert: adj.—opened.

P

pas: n.m.—step.
pas de basque: n.m.—step of the Basque (province of France).
pas de bourrée: n.m.—step of bourrée (see bourrée); usually done in a series of 3 steps.
pas de chat: n.m.—catlike step.
pas de cheval: n.m.—resembling the pawing of the horse's hoof.
pas de marche: n.m.—marched step.
pas de poisson: n.m.—resembling flying fish.
passé: p.p.—passed; an auxiliary movement which shifts (passes) the leg from one position to another.
pied: n.m.—foot; see also changement de pied.
piqué: p.p.—perch on pointe or demi pointe.
pirouette: n.f.—basically a complete turn of the body accomplished on one foot or pointes.
place, sur: adv.—on place.

(*Continued on page* 24)

Dancing Masters of America, Inc.

BULLETIN

by LEROY THAYER, Secretary-Treasurer

Monday, July 27

The time for the D.M. of A Normal School and Convention has arrived. The officers and I look forward to greeting you personally at the Hotel New Yorker during the next two weeks.

In this time of National effort our Faculty Committee feel more keenly than ever their obligations to promote a Normal School and Convention program that will help our members to prepare themselves to meet all future emergencies. With an unsurpassed Faculty for Normal School and Convention, it offers an opportunity for all who are vitally interested to take advantage.

These are critical and unprecedented times; we know not what another year will bring. Let us all, as members of the Dancing Masters of America carry the spirit of America into our work and stand together! Work together! Plan together; and ultimately, WIN TOGETHER!

Dancingly yours,
Anna M. Greene.

* * *

Once more, the Dancing Masters of America will convene to bring to its many members the splendid dance material and happy hours so diligently planned for them. The finest dance instructors have been procured and, when the day will have ended, social activities will ensue. The Normal School events have been scheduled as follows:

Monday, July 27th: A visit to the famed Greenwich Village where an evening of fun has been arranged at the "Village Barn," one of the most unusual night-clubs, as well as the oldest, in this particular section of New York. The floor shows are always most entertaining, the music so "danceable" and something going on every minute; games of all sorts conducted by a genial master of ceremonies attired in hill-billy costume. It is guaranteed that fun and laughter will prevail on this occasion.

Tuesday, July 28th: A Preview of Walt Disney's latest movie production: "Bambi" at the Private Projection Room in Radio City through the courtesy of R.K.O. has been planned for the members of the Normal School. Judging from various comments in the press, "Bambi" promises to be most colorful and amusing. Recommended not to be missed!

Wednesday, July 29th: This evening has been left open in order to afford those attending the Normal School available time to "free-lance" it. A suggestion would be to visit the Archives where interesting dance ideas are exhibited.

Thursday, July 30th: The Costume Fashion Show is the high-light of this night. The Normal School members will display their individual artistry in costumes and therefore, help others with that never ceaseless problem: "How shall I 'dress' my recital."

Friday, July 31st: Several lectures are programmed for this evening. Nadia Gueral will have as her subject: "The History of the Dance and Demonstrations." Miss Gueral is most qualified to speak on her chosen topic for she has had extensive professional experience and thorough knowledge of the Terpsichorean art. . . . Sally Kamin of the Kamin Bookshop will discourse on "Book Reviews" and thus enlighten the members on the latest dance publications. . . . "Hand Expressions" will be the theme presented by Peggy V. Taylor, whose own unique hands have captivated many audiences. . . . Willard Hall will lecture on: "Business Administration," a subject that will be of great value to teachers. . . . Jackie Jackson will talk on: "Costume Design and Lighting" and all the Normal School members will have the opportunity of learning new ideas to suit their many needs. . . .

* * *

The D.M. of A. is delighted to inform its members that it has been successful in locating Bill Pillich who will teach taps at the Convention. When the Faculty Committee finally located Mr. Pillich, they found him doing steps for "Uncle Sam" in the show "This is the Army" now playing at the Broadway Theater here in New York. The members will be glad to read this news for Mr. Pillich always offers excellent tap routines which comprise of step originality and style. We will chime in one big "thank you, Uncle Sam."

Convention members will be pleased to hear that acrobatics will be an added subject. Miss Naomi Gilooly, who will teach during Normal School, will carry on her wonderful material through the Convention.

PROPOSED BALLET TERMINOLOGY

(*Continued from page* 23)

plié: n.m.—a bend of the knees.

pointes, sur les: n.f.—the raising of the body on the extreme tip of the tocs.

porté: p.p.—carried; port de bras; carriage of the arms. The 5 fundamental positions of the arms corresponding to the positions of the feet. Done as exercises usually with the feet in 5th pos.
corps et bras: a movement of the body and arms.

pose: n.f.—posture.

posé: p.p.—poised.

positions:—positions of the feet. The five standard positions of the feet as laid down by Beauchamps.

préparation: n.f.—preparation.

promenade: n.f.—walking movement; to pivot on the ball of one foot with the heel the activating factor. The body is posed in the desired position, and a complete turn is made.

R

raccourci: p.p.—shortened.

ramassé: p.p.—picked up; drawn in.

relevé: p.p.—relifted; generally the raising of the body to pointe or demi pointe.

renversé: p.p.—upset; reversed; thrown back; upsetting normal balance without disturbing equilibrium.

révérence: n.f.—a lady's curtesy; a gentleman's bow.

rond de jambe: n.m.—a circle of the leg circumscribed by the foot.

royale: n.f.—royal; beaten changement.

S

sauté: p.p.—jumped; leaped.

sissonne:—spring from 5th position landing on forward leg in demi plié, back leg closing quickly.

soubresaut: n.m.—a sudden leap or bound.

soussus: n.m.—under over.

soutenu: p.p—sustained.

suite, de: adv.—continuously; without interruption.

T

temps: n.m.—time, usually no transfer of weight takes place. It is movement.

temps de cuisse: n.m.—compound step; movement executed strictly by thigh pressure. Done by sliding the leg quickly from the back to the front 5th pos. following rapidly with a back sissonne being executed as one step.

temps levé: n.m.—movement raised; springing from 5th pos. landing on one foot.

terre, à: adv.—on the ground.

tombé: p.p.—fallen.

tour en l'air: n.m.—turn in the air.

tour jeté:—compound step; pas de bourrée or glissade en tournant as preparation; jeté on 1st half, landing on 2nd half.

tournant: n.m.—turning; indicates that the body is to turn while a certain step is executed.

V

volé: p.p.—flown; as in any volleying movement. Mostly used in brisé volé in which the body sways forward and backward in unison with the feet.

Terms to be considered: *ste*:—probably a derivation of jeté, used by Russian teachers; indicates that you spring from one foot to the other, knees well turned out, back leg slightly bent. Executed directly under the body.

Grand Trouper Goes Back to Work in "I Dood It"

photo: MGM

Grand Trouper in the driveway of her home getting set to go back to the studio and WORK!

Dear Troupers,

Hello, again! I'm back at work once more, using my lunch hour to dictate this. I'm ever so happy to be back in my rehearsal hall, at the old routine, awaiting the script on my next picture.

This is tentatively titled "I Dood It", and of course you can guess the name of the leading man! Red Skelton and I seem to be a popular team with theatre-goers after "Ship Ahoy", and the studio likes us so well together, that they've even arranged to team us in a third picture, to follow "I Dood It". I'm happy about the whole thing myself, and most of all I'm thrilled at the prospect of doing another picture right on the heels of the last, and still another right after that.

I've loads of idea for dance numbers that I want to put into work, and am really raring to go. The first of the new ideas will be presented in "I Dood It", and as usual, entails my learning something new. That's what I'm doing today, and I couldn't possibly have written this in longhand or typed it myself, for my poor arms and shoulders are sore. You see, I've planned a Western number—and am taking lessons in roping from Sam Garrett, who for the past 16 years has won rodeo championships in his field.

Lariat twirling is an amazing art—necessitates nimble use of all fingers, and hinges completely upon rhythm and timing. Everything must be done just right, at the proper moment, or the rope falls in a limp heap on the floor. That's a maddening moment, I assure you. But I managed to keep the loop whirling 'round me the very first day, and I'm all puffed up about this accomplishment. I couldn't get the knack of it for a couple of hours—then it occurred to me that a little music might help, so I put a recording of "Jingle, Jangle, Jingle" on the phonograph, and presto—it worked!

I expect to go up to Sam Garrett's ranch soon, and learn roping on horseback—I'll try to rope a steer for you! It's really a lot of fun, and I've lots of ideas for tricks that require dancing in and out of the lariat that should make the number effective.

There are to be two other numbers in the picture, one of them a composite of several different types of dancing, including JITTERBUG! I've been wanting to try it for a long time, but somehow the story plot never seemed to permit of that type of work. But now I'm to have a chance, and I'm looking forward to it in high glee.

Apart from my work, I've been keeping busy with various things. I attended the George Gershwin Memorial Concert, which was gorgeous. I was on air for three days afterward, and simply couldn't get my mind on anything else. Paul Whiteman conducted the orchestra, made up of his own band, the entire Los Angeles Philharmonic, and many of Hollywood's most accomplished musicians. It numbered over 300 pieces, and the tones and rhythms they brought forth were really "out of this world". Dinah Shore and Bing Crosby were there for the vocals, and Harry James made his trumpet talk, with those marvelous Gershwin tunes. All in all, it was a never-to-be-forgotten evening.

Was co-hostess at a tea and swimming party for the 15 War Heroes who were touring the country. Most of them are English boys, and all were most humble and charming, and completely unaware that they had accomplished anything startling at all. They were swell fellows, and it was real pleasure and great honor to be in their company.

I am planning to rehearse and shoot all my numbers before we start shooting dialogue, as Mr. Skelton is working on another picture at the moment, and won't be finished until the 15th of September. We will probably be ready with the script then—if not, I am hoping to have the time for a U.S.O. tour for a couple of weeks. If that can't be arranged, I may go to nearby camps over weekends, or on Sundays, and do my bit when and where I can.

In the meantime, the boys aren't waiting for me to come to them—every day brings one or more to the door, to take pictures, or just come in and say hello. They're all grand boys, very mannerly, and all bent on enjoying their short leaves to the fullest.

Well, I have just time to finish my sandwich before I return to my rope—my best to you all, and a very happy summer.

Your Grand Trouper,

ELEANOR POWELL

ANOTHER MIDSUMMER'S TALE

(*Continued from page* 11)

Pillar of Fire, Eugene Loring as the most delightful pixie *Harlequin* and a very human *Billie the Kid,* Lew Christensen as the clown in *Jinx* (whose projection of the tragedy of unwanted love could move a stone. And that's precisely us: a stone,) Michael Kidd as Aaron in *Man From Midian,* and finally, our special delight, Anton Dolin, posturing, grimacing, lustful, completely wicked, completely comic, completely Olympian as *Bluebeard,* himself.

We cry hallelujah at the return of Mia Slavenska, and we mourn the departure of Toumanova and Zorina for Hollywood. A movie starring they would go. Ah well. We miss Nana Gollner, Alicia Alonso, Marie Jeanne, Tatiana Riabouchinska, Yurek Shabelevsky, David Lichine and Paul Petroff. Come back, come back, wherever you are.

Another field engages our attention now.

Among the modern dancers we give the prize, on the distaff side, to Jane Dudley. To this young artist we are grateful for memories like *Harmonica Breakdown,* the *Postponeless Creature* in *Letter to the World* and her solemn but tickling job as one of the Fates in *Punch and the Judy.*

One of this year's most gratifying artistic events was the joint concert sponsored by the DANCE OBSERVER of Jane Dudley, Sophie Maslow and William Bales and group. Sophie Maslow in *Folksay* was Americana with calico and molasses flavour, and very flavoursome if you've seen her. William Bales' *Es Mujer* was an earnest and colorful piece about the coming of age of the Mexican child-woman, at her marriage and he and Teru Osato gave it great dignity.

We have already mentioned Lee Sherman as a budding choreographer. Nor must we overlook his zestful dancing in his own works, one of which played the Roxy for three weeks, and his uproarious emoting as the Hero in *Flickers* who saves the Heroine from a fate worse than death. Forgive this harping on *Flickers,* but it sure did take us for a ride. Never, be it hot or cold, far or near, will we ever forget Charles Weidman as the chest thumping, gesturing, superduper, comically malevolent *Shiek,* or the distractingly burlesqued hero of *The Wages of Sin* in *Flickers.* His performance can be matched only by the slick *Theda Bara* characterized with masterful aplomb by Doris Humphrey. We have already tossed our posies at Katherine Litz, Beatrice Seckler and Peter Hamilton. We toss another at the pianist-commentator who accompanied *Flickers.* He was a lulu.

Other dancers like Felicia Sorel and Bruhs Mero in *She Aint Nowhere* spring to mind, still others like Eleanor King, great stylist and technician, Sybil Shearer, a newcomer, Nelle Fisher, Nina Fonaroff, Pearl Lack, Marjorie Mazzia, Anna Sokolow, May O'Donnell, Merce Cunningham, Eric Hawkins, Jerome Andrews, Jose Iimon, Barton Mumaw.

In the ballroom field nobody enriched the year for us as did the solemnly clowning Hartmanns. Their samba business did frightening things to our undernourished risibilities.

And a thunderous hoorah for those who tap by night and day. We refer to Betty Bruce, Ray Bolger and Paul Draper who appeared in the order named in *High Kickers, By Jupiter* and *Priorities of* 1942.

Hats off this year, as last, to the matchless Carmalita Maracci. When a greater Spanish dancer, or a more revolutionary figure shows up, we shall be happy to acknowledge the fact, but so far, La Maracci reigns. This does not affirm negatively that we are not grateful for the return of Argentinita, nor the welcome appearances of such artists as Rosario and Antonio, Carmen Amaya, Arthur Mahoney and Thalia Mara. Never, never, never. We'll admit our private Achilles' heel is the Spanish dance and we claim to be the 100% sucker for anything in the shape of Spanish dancing. If we had more room, we'd even quote from Havelock Ellis on the Spanish dance, but we *must* forego that Elysian pleasure.

Nor can we forget our favorite La Meri, subtly humorous as the grotesque *Celestial Elephant* in *Gauba's Journey to Paradise* and her blood curdling *Kali* in *Deva Murti.* And again Ruth St. Denis, superbly sixty-two years old, in her new *White Eagle* dance at the Russian War Relief benefit this Spring.

The musical comedy field, aside from such dancers as have already been noted here, was fairly nude of talent. Why this should be we cannot figure, at least, not during this heat wave. We miss Gene Kelly. What Hollywood is doing to him, we can well imagine. He may even turn out to be the next Tarzan or Charley Chan. *High Kickers* had Betty Bruce, as already mentioned. *Priorities* had Paul Draper and lovely Miriam La Velle. *Keep 'Em Laughing* had the Hartmanns and Jack Cole. *Top-Notchers* had Argentinita and her company. *Sons O' Fun* was decorated by Rosario and Antonio and in the Canary Island cock-fight scene by Vladimir Valentinoff and Ivan Kirov. *Laugh, Town, Laugh* glories in Carmen Amaya. And *By Jupiter* boasts Ray Bolger, the Hightower Brothers, Vera-Ellen and Flower Hujer and Margery Moore, as two dancing Amazons. The prematurely demised *My Dear Public* had Viola Essen who, if she had been seen, would have made a *success d'estime.* Unhappily, not this time. Better luck next time, V. E. On the dancing in numerous other shows we drop a quick curtain, *toute de suite.*

Hollywood, in its miserly way, has been chary of favours. Chalk up one for Zorina, Eleanor Powell, Fred Astaire, Rita Hayworth, Eros Volusia, Jimmy Cagney, Ray MacDonald, George Murphy. It took away Ginger Rogers but gave us La Hayworth, she of the dancing Cansino family. Her arrogant posturing, and wicked cries of "Arre, toro!" in *Blood and Sand,* her developing assurance and grace in *You'll Never Get Rich* and *My Gal Sal* entitle her to honours.

Although properly books do not go hand in hand with an account of last season's dance memories, still they are precious for their own sake, and this last year has seen a number of engaging and altogether valuable ones come off the press. Who will ever forget *Beatrice the Ballerina,* or the acid drolleries of Gard in *Ballet Laughs,* or the enthusiasm and nimble style of Walter Terry in *Invitation to Dance,* or the exquisite collection of photographs of Martha Graham in ten years dance history by Barbara Morgan, or the staggering scholarship and patient work that went into La Meri's amazing book *Gesture Language of the Hindu Dance,* or Paul Magriel's invaluable supplement to his Bibliography of Dancing and of course, the notable entrance into the field of Lincoln Kirstein's monthly DANCE-INDEX, which has enriched the cultural scene beyond the doubt of any who love and cherish dance. This list is only fragmentary.

A last loving backward look at two annual affairs that we always turn out for, rootin-tootin, and crawl away from, hoarse, exhausted, deafened, and half blind with smoke in the eyes. We refer to the annual Folk Festival and the Daily News sponsored Harvest Moon Ball, both affairs which occur in Madison Square Garden. Will we be back for more punishment next year? Just drop a hat and see.

In conclusion, as we fan the perspiration away (wishful thought) we tender our carefully nourished scallions to the few who are in line for them.

First, to the dancer who has lost contact with the world outside his own little circle or company and thinks he is the center of the universe, and that we, on the outside, revolve around him. This state of mind leads an individual into a morass of egomania such as is hard to fight one's way out of permanently. The outlook becomes distorted and the mind warped. We could recommend a cure but are afraid that it would fall on deaf ears, as no one believes himself to be *it.* This is the most tiresome type in which the ballet world abounds.

Second, the dancer (read ballerina or whatever you like) who is slipping but isn't interested in hearing about it. Dances blithely on and on and on and then one fine day steps right off the edge of the cliff. Isn't interested in graceful retirement. Heigh-ho. This type is worse than a toothache.

Third, the Partisan. A live and biting scorpion is our present to this type. Runs down and grinds into dust any school or type of dancing or personality it doesn't happen to favour with its sticky enthusiasm. Has no use for anything but *one* choreographer, *one* dancer, *one* colour, *one* climate, *one* anything. Vilifies and slanders anything it doesn't understand. Is a mine of venomous gossip and misinformation. Vies with the Nazis for intolerance of new ideas, trembles with rage at opposition to its spoken opinions, glares at you with the dilated eye of the maniac. Better to catch the cholera and die the death than to bundle up next to this type.

And that about exhausts our stored up bile for the present, so we lift our very tired paw from paper to salute you until next year's honours are on the griddle.

By this time the dancers will be packing up to return to town so we take this brief moment to drape ourselves with a mosquito netting and rest, while we can.

BUY

WAR BONDS

NOW!

August Honor Roll

The Andrew Andreieff Russian Folk Dance Group of Chicago, last seen in a performance at the Civic Opera House for a Russian War Relief benefit. Mr. Andreieff is seated in second row, on the right end.

Above: Dolores Shorr, a talented pupil of the Mamie Barth School of Pittsburgh, Pa.

On the right: Members of the cast of Chinoiserie, a ballet arranged by Elizabeth Durell of Atlantic City, N. J. This scene is the Fairy Kingdom of the Little Pagodas.

Reading from left to right, four talented youngsters who appeared in recital during the last month. 1. Ann Marie Victor, a pupil of the Howell Dance School of Brooklyn, N. Y. 2. Little Judianne Gleissner, a charming young Hawaiian dancer, who is a pupil of Petroff Slaby of Milwaukee, Wisc. 3. Ruth Seidler, a pupil of Larue and Yolanda of New York City. 4. Eileen Donnelly, a pupil of Mamie Barth of Pittsburgh, Pa.

GALLERY OF AMERICAN DANCERS

(*Continued from page* 13)

became interested in academic ballet and studied with Albertieri. To this day he carries the torch for the Italian school of ballet.

One day he got bounced from the Humphrey-Weidman group. Chronic lateness to rehearsal. A cardinal sin in the profession. The reservoir of Humphrey-Weidman patience, although apparently vast, was not inexhaustible. Today, with a company of his own, he doffs his cap respectfully towards his erstwhile mentors with apologetic understanding of the trials they endured. No group can support the individual who places himself ahead of the group. So, he took it "on the lam."

That bounce started him, out of pure mother necessity, on an amazing career. With him he took the invaluable sense of the architecture of the dance which Doris Humphrey had given him. With this boon and his own genius for scholarly research, his white hot temperament and revolutionary inventiveness, he has enlivened contemporary dance history vastly.

Not long after the exit from the Humphrey-Weidman company he cast his eye about with the idea of landing in a job which would pay, and pay well. He thought it was nonsense for a serious dancer not to try his luck commercially, so in he plunged—to the neck. His first cabaret job was with Alice Dudley in a spot known as the Embassy, on East 57th Street. The Embassy is no more. Both, somewhat aghast by the enormity of having copped off a cabaret job, just like that, pondered nervously on what sort of thing to offer. Cole decided that even if his ideas were too arty for the grasp of a cabaret audience, he would at least make them sit up and stare. He would tear their faces away from the soup, or know why. Every night club performer is well acquainted with this charming custom for which these audiences are noted.

They did two things of his called *Blue Prelude* and *Minnie the Moocher.* They were stared at to his complete satisfaction. The fascination of staring at Jack Cole has ever since proved equal to the fascination of soup or liquor around the night club floor.

Encouraged by this beginning and the delicious prospect of a weekly pay check, Cole has built a small company since those days, which hasn't varied very much in personnel. Although a nervous and difficult person to work with, none of his partners have ever left except at the beckoning of Hymen and he wails that every former member of his company does nothing but have babies. He vows the surest method there is for a girl to marry and start a family is to have danced with him for a season. "It never fails", he groans.

There are very few places in the Americas, North or South, which have not been visited by him and reciprocally there is very little in Anglo-American, Indian-American, Negro-American or Latin-American culture which does not interest him enormously. Especially Latin America regards him as a four alarm hit. As a pan-american envoy of good will he takes precedence easily over visiting movie stars and diplomats with our artistically sophisticated neighbours of the Latin countries.

There is one spot under the sun, however, which for him embodies utter mortification of the spirit, and this is Hollywood. His encounters with Hollywood can scarcely be done justice in this brief space but we have room for one pointed narrative. Of course, since his phenomenal rise, he has gone through the motions of screen testing every year, at least once a year.

At one time he accepted a staggering offer from Hollywood to appear in a film called *Moon Over Miami.* He was busy in Detroit at the time, in a night club whose manager regarded him with careless unconcern until he was notified that his star act was pulling out in the morning. Upon hearing this, he broke down and writhed with grief. Between sobs he declared that Cole was ruining him, his children and his children's children. His pain was completely allayed by the six hundred dollars Cole had to pay to buy back his contract.

As they were already late and production had started, they hopped a plane and arrived in Hollywood in the morning, sleepless, and made right for the studio. The dance episode was about a Seminole village in Florida and he and his group were to join a larger group already in training. First of all, the make-up department took him in hand and turned him out looking so much like an axe, that, in his own words, "you could pick me up and bury me in the nearest woodpile." One of his partners, Florence Lessing, emerged *blue* all over—for a technicolor sequence. This the make-up department considered too chic for anything. Then the waiting began. First they sat and twiddled. Then they paced the floor. Then they fidgeted. Lunch time came. Four o'clock came. Nothing happened to shatter the silence over the dressing room. At seven o'clock Cole arose with a dangerous look in his eye and returned to his hotel. In a short while, a studio emissary was on his threshold breathing apologies and begging him to return in the morning. After some reflection, he decided to give the movies another try. In the morning he requested his music and a rehearsal room. They gave him the *Blood and Sand* set for rehearsal.

Cole knows the Seminole Indian and Seminole tribal dances, music and customs through personal contact and research; therefore expected some music based on the monotonous thumping of drums and the obligatos on primitive reed instruments. He was handed a little ditty called *Seminole, I Love You.* What this sounded like to the Cole ear, may be omitted here. His protests were hardly noticed in the din. With this mongrel musical background, he put on a Seminole Indian dance interlude of some fairly authentic interest. Then he sauntered hopefully into the general rehearsal where the larger ensemble was in training. The studio's idea was to use them as a background for the Cole company. In this room he found forty or sixty or maybe eighty strapping Californian girls dressed in little skirts and some beads, happily rehearsing: "one, two, three, kick; one, two, three, turn . . . " Anyone acquainted with the exotic Cole dances can visualize this as a background for him, if they've got the nerve. Cole's horror found voice. After some frenzied collaboration with the dance director, a compromise was hit upon. Quite apart from the grind of emoting to *Seminole, I Love You,* Cole had to spring from a board six feet in the air to the ground at least three hours before the camera was satisfied. Very stunning, pictorially, but disastrous to the muscles of the thighs and calf. For days afterward he walked in a semi-squat. Finally, the thing got done. It was censored in forty-three states as erotica. That much for Hollywood and *Seminole, I Love You.*

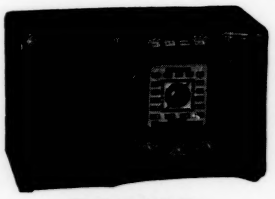
Jack Cole is essentially the man of ideas, and these ideas change with the years. He says bluntly he is through with exotica. Perhaps this is just on the impulse of an exciting new idea. It is a bleak thought that he may drop the curtain on the breathless, heart-stopping dances of the East, the tender and sensitive Hindu and Balinese dances, the sultry and sensual Polynesian *Afternoon of a Faun,* etc. which have won him critical audiences.

His interest now centers on Americana, and by that we don't mean, for example, the obscure Americana hopelessly dabbled in recently by young choreographers whose ambitions are greater than their vision. Cole's Americana is Big City, the kind he genuinely *knows.* One of his best works is the *Wedding of a Solid Sender,* shown this spring at the Rainbow Room. He is preparing two new items in line with this. He calls them *Reefer Joint,* 4:00 *A.M.* and *Reefer Man.* These titles tell their own story.

The negro and his influence on white civilizations absorbs his devoted attention. His own dearest plans are concerned with the choreographic accounts of negro life, based on newspaper clippings, works of promised sociological import. Look out for the sting these works will bear. There can be no question that these dances will be worth every inch of the artist Jack Cole is today.

By virtue of his uncompromising artistry, and professional integrity, he is *our* American dancer.

SEE CLASSIFIED ADS PAGE 32



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DANCE EVENTS

(*Continued from page* 18)

dancing and characterization, for theatre and stage presence, she once again proved that she is unique. She may be tired, as in *Capriccio Espagnole,* but she never fails to bring style to a role and lend a performance at least fleeting distinction. Her classic movements, perfectly calculated, always are right, never deliberate or forced. Her vivacity is delicate, infectious, her acting restrained and convincing, her whole body attune to music. She was able to make parts of *Beau Danube, Magic Swan, Capriccio, Petrouchka* live, but one would have liked to see her as the Swan Queen or in a new role.

The first night presented *Les Sylphides*—with Slavenska, Krassovska, Mladova, and Zoritch, *Scheherazade* with Slavenska and Franklin, and *Le Beau Danube* with Yousskevitch, Danilova, Krassovska, and Guerard. Yousskevitch is growing into Massine's role as the Hussar, but Guerard cannot turn as well as he can do *entrechats,* and is less effective as the King of the Dandies than Franklin.

On the second evening's bill there was *The Magic Swan*—with Yousskevitch and Danilova who was stunning in a deep blue costume, *The Nutcracker*—given an undistinguished performance by Slavenska and Yousskevitch, though Guerard and Leila Crabtree brought the house down with their Chinese character variation, and *Capriccio Espagnol*—with Krassovska, Franklin, Danilova, and Guerard. The latter was the only novelty of the series, and incidentally had the best ensemble work the Monte Carlo company showed all season. In this case Franklin substituted for Massine and did particularly well in the Gypsy scene.

Fine extension marked Slavenska's performance in the *Swan Lake* of the third program, which also offered *Petrouchka* and *Prince Igor,* with Franklin and Krassovska. *Swan Lake* can still be an exciting experience when greatly danced and with a good corps de ballet, which the Monte Carlo does not have, but the pas de quatre of Mlles. Crabtree, Flotat, Etheridge, Scarpova justified its existence by the fact that it was done with finesse and unity.

Interest centered on Yousskevitch making his first appearance in the title role of *Petrouchka,* long associated with Nijinsky and Massine. Danilova was the dancer, Franklin the Moor, and Lubov Roudenko was the chief nursemaid. The performance as a whole lacked direction, and Yousskevitch's wonderful talents as a classic dancer did not help him in this role of the unhappy puppet. One had the feeling that the company needs a long rest, followed by a fresh start and a less arduous schedule.

A loss more important than that of Markova or Toumanova has been the departure of Efrem Kurtz, leaving Franz Allers as chief conductor, a post for which he is not ready. Only in *Capriccio* and *Swan Lake* was the orchestra adequate.

Now the Stadium returns to purely orchestral programs, featuring many American works, including compositions by Aaron Copland, Virgil Thompson, and Henry Brant, all of whom have written for ballet.

El Ballet de las Americas, International House, July 6.

The 1942 South American tour of the American Ballet has bourne fruit. Alfred Danieli, lately a member of this company, and within whom the juices stirred by Latin America's freshness, colour and culture have been quietly fermenting, stands the first of that group to produce a ballet on themes sympathetic to Latin American culture. *El Ballet de las Americas,* a title general enough in intent to cover volumes of meaning safely, is seen in its second production here and warrants, by this token, the interest of a much larger audience. The scope of this work is ambitious to a degree, as it carries the eye from Spain and Indian Peru in 1490 to Argentina in 1865. Danieli, although a novice, has made much of these themes as his very inexperience allows him to shoulder a work which might honestly scare away an older and more experienced choreographer. As is quite natural, he leans choreographically toward the master who has influenced him most, Balanchine.

The dances may be said to fall into the elastic contemporary idiom which is seen at its finest in such masters as Tudor and Balanchine. This idiom is perhaps not the happiest for the expression of Spanish and Latin American ballet, but it definitely is the happiest background for the talents of Mr. Danieli and his company of two, Margit de Kova and Beatrice Tompkins. The dancing of all three was marked by the easy style and strength typical of the company from which they spring. It is dancing effortless and winning. Mr. Danieli is easily the dominating figure here. As a choreographer, he knows what he is best able to do with his own body. Mmes. de Kova and Tompkins are a wistfully beautiful background for Danieli's own work.

The scenario is exhausting. From the Spain of 1490, symbolized by a huge cross, a peasant woman and two Moors, it takes us to the pagan Inca empire of the same period and its great idol of stone. That much continuity is inspired, although details of costume and music are not. It can be imagined, of course, that absolute authenticity of music and costume may be sacrificed for the theatrical effect, as for instance, the magnificent guitar and flamenco accompaniment, an anchronism in 1490, and the two women, Moorish and Catholic were in typically modern attire. The music for the entire piece was entirely modern but excellent and well chosen, the composers numbering Debussy, Eduardo Caba, Andre Sas and Alberto Ginastera. Part two was notable for the sculptural effects achieved with the women's draperies, and generally speaking, was the choreographic highlight of the performance. Part three, the Argentine, 1865 period was distinguished by a first rate solo by Danieli, called Malambo, the gaucho's dance of defiance.

The choreographer is also his own regisseur and as such has overlooked very little in his desire to make *El Ballet de las Americas* an effective theatrical work. We consider the spoken recitations which preceded each part an inspired thought. The recitation by Josè Bazoberry was delivered in no less a language than Quechua, which is an Indian dialect, and Alfred Barrett read from Josè Hernandez' Argentinean epic, *Martin Fierro.*

This work is a commendable beginning for a talented young choreographer and if he should care to continue along these lines, he has a world of fertile subject matter at his command in the, from a theatrical and balletic viewpoint, virgin territory of Latin America.

H. D.

• • •

By Jupiter — A Wiman & Rodgers Production, Schubert Theatre.

This article struck a new low in bawdiness such as hasn't been seen since before the great coming of social significance consciousness in musical comedy. We are convinced that sex is here to stay but, frankly, find it tiresome when a show sets out to say so until it is blue in the face. Sex, sex, sex, all kinds of sex, in fact, some a little strange. We forgive the historical, or, if you will, the mythological inconsistencies popping up everywhere, because this is a musical comedy, but we cannot forgive the mentally deficient book or the sickly music and lyrics, or the acting, in some cases, worthy of a high school play. An Amazon, per se, is a definite character, and cannot be depicted by striking attitudes with the feet apart and swaggering around in imitation of a man, nor by howling instead of speaking lines.

In spite of all these discredits, if *By Jupiter* has any reason to live forever, the reason is Ray Bolger. Never was there a stronger argument for the star system than friend Bolger. On his rather homely head he supports a burden almost insupportable. Stuck with the thankless part of an Amazon bridegroom, he makes himself the most important figure, by reason of his intelligent and human handling of the delicate situation, in the whole play. As actor and dancer, he dominates every situation, grimacing, gurgling, titivating, sulking, preening, ogling, and outtalking, out-dancing, out-clowning every soul in the cast. In fact, he tackles a role that could be done only by a dancer, and a very clever dancer, as the handling of the body is such a vital point in the story.

In addition to Bolger this show contains some of the finest dancing and dancers on Broadway this season, which is good enough

(*Continued on page* 30)

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DANCE EVENTS

(*Continued from page 29*)

for us. The dances were done by Robert Alton, not quite up to his usual standard, but still the highlight in the show. His Greek temple scene scared us by starting out to be an almost authentic business, but lapsed into the commonplace, unfortunately. Very distracting were the blonde wigs worn by the boys which gave them a confusing resemblance to Harpo Marx, and took your mind off many more important details. Some of the dancers were magnificent, specifically Marjorie Moore, Flower Hujer, the Hightower Brothers and Vera-Ellen. The ensemble was first rate, but didn't seem especially interested in what it was doing.

Only one song in the play gave us a real kick and that was *Bottoms Up,* as sung by Mark Dawson. A young lady in the cast by the name of Jayne Manners did better with her part than some of the principles, and Irene Sharaff's costumes were a mixed joy, varying between the highly decorative and the highly irritating. H.D.

Sunday Evening at Nine — Felicia Sorel and Bruhs Mero — Dance Gallery, July 10

A genuine theatre personality without a theatre is a paradox for you, if you please. This is what struck us by the sight of Felicia Sorel in her intimate and highly theatrical pieces put on display at the Dance Gallery. This unusual artist has attracted a devoted audience to this tiny theatre, and illustrates that a performer will keep them coming and going no matter where. Her dancing falls into a free modern category, and although she projects face and emotional quality at the expense of the body, her work strikes the right note. She is at her finest in the *Blues,* which are given their real values by her langourous lines and nostalgic miming. She and Bruhs Mero, an exciting, commanding performer and technician, are excellent in *She Aint Nowhere,* a piece of jive talk meaning just she aint nowhere. Miss Sorel's voodoo sketch, accompanied by Mr. Mero, is a gripping and ambitious choreographic work. Mr. Mero, whose youth and appearance can hardly be overlooked, excels in a number with foils and has remarkable agility, cleanliness of line, and a mature stage presence. The work of both these artists should be seen in a larger theatre to be really appreciated. Herbert Kingsley, composer of Americana, played magnificent accompaniment to Miss Sorel. H.D.

* * *

Rosamunde Anthony and Group — Carnegie Chamber Music Hall, May 17.

This was one of the more refreshing performances of the Spring recital season, and as such deserves a bit of comment, even if extraordinarily belated comment. The group does not quite measure up to a professional standard, being not exactly strong enough in any one technique to dominate a stage for an entire evening, but Miss Anthony's talents do warrant attention. Although not a strong ballet technician, she understands body movement well enough to tackle a very motley programme of pieces, of which her outstanding number was *Cocktail Party,* from the point of view of choreography and performance. Her face is her strongest asset and she possesses considerable pantomimic talent. As a choreographer she needs direction, and as a dancer, she needs considerably more ballet technique for a professional appearance. Costuming, lighting and stage effects were handled in fine taste. H.D.

CALIFORNIA DANCE NOTES

(*Continued from page 20*)

strations or exhibitions are given. A companion movement is the California Federation of Folk Dancers with Henry Glass as president, which is trying to gather a'l the various ethnic groups and folk dancers together as a cooperating unit.

This has barely scratched the surface of dance in San Francisco. Marian Van Tuyl at Mills College, and Lucile Czarnowski at the University of California, are leaders in the educational field.

Probably no city in the country has as many night clubs featuring dancers, from Ramon Ros and his South American Group at the Palace Hotel, to those featuring very talented Chinese dancers.

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THE BAMBI BOLKA

(*Continued from page 16*)

boy standing in place to catch girl's L hand in his R at end of turn, girl stomping L foot at end of turn (7) immediately kicking L foot up again for repeat of step; pause (8) ..... 2 meas. Repeat all, finishing in closed ballroom position on last count (8) ..... 4 meas.

Fourth Figure:

"DOE-SI-DOE"

Topsy turvy, turn around
Meet your fawn and cover ground

(a) Both face in L O D, and rocking forward and backward with entire body, step forward L toe (1) drop L heel (2) step backward R toe (3) drop R heel (4) step L (5) cross R over L (6) and a complete pivot turn L to face partner (7-8)... 2 meas

(b) In a doe-si-doe style, change places with partner passing L shoulders (as in pose no. 4) using basic Bambi step, boy starting with L foot and girl with R foot, taking an outside turn to face partner ..... 2 meas.

(c) Repeat all of part (a) ..... 2 meas.

(d) Repeat all of part (b) and on seventh count (7) bow to partner with hands outstretched, thumbs to forehead in antler position ..... 2 meas.

During World War I, the morale of the country was bouyed by the introduction of such dances as the "Bunny Hug," "Turkey Trot," and others unique at that time. The "Bambi Bolka" now takes its place as a morale builder-upper of World War II, presenting for the first time, s square dance in modern swing.

CHICAGO DANCE NOTES

(*Continued from page* 21)

before. Some of it was pretty seedy, but it gave pupils and audience an illusion of a theatrical performance so can be excused.

Just naming a dance does not give it meaning. The Sprites, Fairies, Gnomes of yesteryear are dying out, but we still have the dolly numbers—Pretty Dolly, French Dolly, Blonde Dolly, Gingham Dolly, Two Dollies, Three Dollies—and so far into the night. Originality usually reaches the breaking point when teacher trys to name that last group tap number about which there is nothing special anyway, so we get our Wee Tappers, Little Tappers, Junior Tappers, Petite Tappers. And then there is always one ballet dance which can go as Dainty Miss.

Less divertissements and more complete ballets help to eliminate a great deal of these meaningless dances. This year more schools than ever tried full length ballets instead of presenting interminable programs of unrelated dances.

And may we include one personal request. Please, please, tuck those chunks of lamb's wool into the toe shoes, and learn to tie shoes correctly with bows out of sight.

* * *

The importance of the school recital is underestimated by a great many people in the dance world, who are too close to the profcssional field. Far more people in any given town (excepting perhaps New York) see school recitals than see professional dance productions. For thousands of individuals the school show is the only undiluted dance experience they ever have. For the dancer-in-training the recital is both proving-ground and stimulant. In studying a theatrical art it is necessary to have theatrical experiences. No dancer was ever fully developed in a studio alone.

* * *

One could go on and on with generalizations and particulars, but space permits mention of only the highspots of the season . . . There was Mme. Antoinette Ludwig's charming production of all three acts of *Coppelia* in which the young people showed an unaffected flair for mime . . . Alfred Floyd presented a novelty, the opera *Il Trovatore* in tap, Noteworthy were his own dancing as well as that of ballet dancer Jean Kinsella and Spanish dancer Elda Aloisi . . . Araby Blinn of Battle Creek, Mich. called her show "The American Plan", and the most outstanding dancers were Patsy Stadle, Jean Genebach and Marilyn Thayer . . . One of the most all around artistic presentations was that of Mary Vandas. The ballet work was way above the average with particular excellence in the use of the arms. The children danced with serenity and confidence, traits seldom seen in young ballet dancers. The dances were well arranged with definite style and suitable steps in each. The dancing of Elaine Mark and Edith Allard was unusually brilliant and Rosemary Scimeca's *Fado* and Dolores Frazzini's *Alice Blue Gown* deserve more than passing mention. Three and one half year old Stephanie Zieman was one of the very few babies, of the hundreds we saw, who actually danced . . . Mayblossom MacDonald's show drew the largest audience any school had. Among the most effective numbers on the program were two tap dances which utilized large numbers of children who showed perfect discipline in the straightness of their lines and the accuracy of their dancing . . . Lucille Gassaway's Waltz was outstanding in the La Grange show of Ethyl Peterson . . . Brownee Brown's "Victory Circus" had the smartness of all this young teacher's productions. Her tap is especially up to date . . . Margot Koché is one of the teachers young enough to dance at her school display. These Miss Koché's *Southern Belle* and excerpts from Traviata were very finished . . At the Chicago Musical College Elisa Stigler presented some above the ordinary Spanish dancing. Castanets did not clatter, her pupils really played them. Roberta Berlin's work was especially good . . . Walter Camryn presented his pupils in the informal surroundings of his studio, but it was one of the most professional school performances of the season. The *Chopiniana* for the younger pupils showed taste and imagination. Senior pupils Dorothy Hill, Jean Dovell, Marie Guerere and Betty Bramhall were distinguished in their dances and little Billy Reilly's *Maple Leaf Rag* displayed his unusual talent for comedy . . . In Charlene Rose's recital in Oak Park Lenore Dobbeck and Betty Jean Murphy shone in a number called *Copy Cats* and Charron Follett did some very nice toe work . . . Georgia Von Drake's west side recital was one of the very best neighborhood

(*Continued on page* 32)

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No. 2 — LOUIS H. CHALIF

Louis H. Chalif was born and educated in Odessa, Russia. There he studied at the Government Theatre, under such outstanding Ballet Masters as Thomas L. Nijinsky and many others. He danced with the Moscow Imperial Ballet, under the management of Lydia Nikolaevna Geiten, and under the Ballet Master, Ivan Chluistine, of the St. Petersburg Imperial Ballet. Later he traveled with the Ballet of Olga Samarova. In July 1904, he was made Ballet Master of the Odessa Government Theatre, Russia.

Mr. Chalif came to New York late in 1904 and was engaged to dance at the Metropolitan Opera House under the Ballet Master, Luigi Albertieri. In 1905 he received an appointment to teach Folk and Character dancing at the New York University in connection with the Physical Culture Department under the auspices of the late Dr. Luther H. Gullick. On September 12, 1908, Mr. Chalif presented a group of 300 people, children and adults in Folk and Character dances, under the auspices of the Second Annual Playground Congress of America given in New York City. Mr. Chalif was the Instructor of the Henry Street Settlement, the Bangs and White School, the Ethical Culture School, the Brooklyn Heights Seminary, Brooklyn, N. Y., the Camstoc School, the Finch School, the Savage School for Physical Education and many other outstanding schools.

In 1906, Mr. Chalif opened and established the Chalif Russian Normal School of the Dance in New York City, which is at present situated in the International Building, Rockefeller Center, N. Y. C. At his school were trained such outstanding dancers as Harriet Hoctor, Eileen O'Connor, Rita De La Porte and many other stars.

Mr. Chalif was the choreographer for and dance director of the Hudson Fulton Celebration, The Romance of a People, and many theatrical Broadway productions. He had charge of all the dances for the benefit of the Russian Red Cross and the Russian Orphan children performances during World War I.

Teaching teachers of dance has been one of Mr. Chalif's outstanding contributions to this art, having taught for many of the foremost dance societies of America. He has served as President and in other offices of the dance societies here and abroad. He was made honorary member of the Dance Masters of America, the American Society of Teachers of Dancing, New York Society of Teachers of Dancing, Dancing Teachers Club of Connecticut, and many other societies here and abroad.

He is the author of the 5 Chalif text books which are accepted by the Congressional Library and Les Archives International de la Dance, Paris, France, as well as in many schools and colleges. His text books as well as his composed dances are recommended by the Boards of Education in New York and elsewhere. In addition to the 5 text books, he has composed nearly 1000 dances, 37 short ballets and 4 Folk dance books.

Mr. Chalif's hobbies are art, music, painting, poetry and history.

Mr. Chalif has contributed not only his artistic effort to America, but two of his four sons who are now serving with the United States Army and the husband of his younger daughter who is with the Armed forces. It is his faith that America is blessed above all the countries of the earth; that here man can develop his best self. To this faith he has adhered and devoted his work and his prayers.

CHICAGO DANCE NOTES

(*Continued from page* 31)

affairs. Two excellently produced long ballets *Mother of Mine* and *Boheme* showed a healthy influence of Russian Ballet and gave many people in the audience their first taste of ballet. Joseph Von Drake and Dorothy Stochl did the leading roles very well in these. Young Thomas Fencl was a terrific hit in several numbers in the divertissement section of the program. He has the personality and easy manner of the born showman . . . Ernie Schultz's baby tumblers were very good and her Janice Glazer easily takes first place as the best acrobatic dancer of the 1942 recitals . . . Loretta Rozak's show was above the general run. Her ballet *Finishing School* slightly related to the Ballet Russe's *Graduation Ball* was very charming. A tap dance to the Anvil Chorus by Jimmy Pacini and Phillip Mullaney was very clever . . . Mme. Jeannette Noel left a great deal of the choreography in her recital to her young daughter Inez Clavijo, with fine results. The ballet *L'Ennui d'Une Princesse* was most interesting with particularly good dancing by Miss Clavijo. In the divertissements Mona Khyn shone in Spanish dances and little Rudolph Clavijo was unusually stage-wise . . . Edna Lucile Baum, who has in the past produced very elaborate shows, tried something different this year. Not only was it a good change for the teacher and pupils but it proved a very intelligent way to show the school's work to parents and friends. Most of Miss Baum's program consisted of a lecture and demonstration of ballet training. Miss Baum's talk was very clear and interesting and it was surprising how good bar work, center practice and *enchainements* can look on the stage. Various grades of work were shown. The audience learned a lot and the children looked comfortable and happy in what they were doing. In a suite of costumed divertissements Ruth Ann Koesun was lovely in some Chopin *Preludes*, Lorraine Nekimkin did a gay Russian Dance, and tiny Gay Bishop was a big success in an Umbre'la Dance.

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January 1937	Junior Waltz Combinations	Dorothy Norman Cropper
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	La Conga	Thomas A. Riley
	Modern Pierrette	Billy Newsome
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April 1938	Fundamentals of the Classic Dance (Battements, Jetes.)	A. Vaganova
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	Pony Boy	Mari Tamsun Houser
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